

DUE DATE SLIP**GOVT. COLLEGE, LIBRARY**

KOTA (Raj)

Students can retain library books only for two weeks at the most

BORROWER'S No.	DUE DATE	SIGNATURE

THE HARVARD ORIENTAL SERIES

HARVARD ORIENTAL SERIES

EDITED

WITH THE COÖPERATION OF VARIOUS SCHOLARS

BY

CHARLES ROCKWELL LANMAN

PROFESSOR OF SANSKRIT IN HARVARD UNIVERSITY

VOLUME VI

CAMBRIDGE, MASSACHUSETTS
PUBLISHED BY HARVARD UNIVERSITY

1904

THE BRHAD-DEVATĀ

ATTRIBUTED TO

ŚAUNAKA

*A SUMMARY OF THE DEITIES AND MYTHS
OF THE RIG-VEDA*

CRITICALLY EDITED IN THE ORIGINAL SANSKRIT WITH
AN INTRODUCTION AND SEVEN APPENDICES, AND
TRANSLATED INTO ENGLISH WITH CRITICAL
AND ILLUSTRATIVE NOTES

BY

ARTHUR ANTHONY MACDONELL

BODEN PROFESSOR OF SANSKRIT IN THE UNIVERSITY OF OXFORD
AND FELLOW OF BALLIOL COLLEGE

PART II
TRANSLATION AND NOTES

CAMBRIDGE, MASSACHUSETTS
PUBLISHED BY HARVARD UNIVERSITY

1904

CAMBRIDGE, MASS., U S A
BOSTON, NEW YORK, CHICAGO, SAN FRANCISCO

Publication Agent of Harvard University
Ginn and Company



LONDON GINN AND COMPANY
LEIPZIG OTTO HARBERSOWITZ

9 St Martin's Street, Leicester Square
Querstrasse, 14

*. A copy of this volume, postage paid, may be obtained directly anywhere within the limits of the Universal Postal Union, by sending a Postal Order for the price as given below, to *The Publication Agent of Harvard University, Cambridge, Massachusetts, United States of America.*

The price of this volume is one dollar and fifty cents (\$1.50). According to the conversion tables used in the United States money-order system as the basis of international money-orders, one dollar and fifty cents (\$1.50) = 6 shillings and 2 pence = 6 marks and 25 pfennigs = 7 francs or lire and 70 centimes = 5 kroner and 55 öre = 3 florins and 65 cents Netherlands.

PRINTED FROM TYPE AT THE
UNIVERSITY PRESS, OXFORD, ENGLAND
BY HOPACE HART, MA
PRINTER TO THE UNIVERSITY

First edition 1901, One Thousand Copies

CONTENTS

ADHYĀYA I.

Introduction.

VARGA	PAGE
1. Importance of knowing the deities. The Vedic Triad	1
2. Prayer and praise	2
3. Different kinds of hymns	3
4. Hymn deities, stanza deities, incidental deities	4
5. Origin of names	5
6. Śaunaka's view : all names derived from action	6
7. Auspicious names. Different kinds of formulas	7
8. Different kinds of formulas and modes of expression	9
9. Definition of noun and verb	10
0-12. Examples of different kinds of formulas	10
3. The Sun and Prajāpati as the source of all	14
14. The three forms of Agni	15
5. The Triad and the Ātman. Three forms of Vāc	16
16. The chief deity of a hymn	17
17. Names of deities enumerated	18
18. Characteristics of hymns to Agni, Indra-Vāyu, and Sūrya	19
19. The three Agnis	20
20. Agni, Jātavedas, Vaiśvānara : essentially identical, but distinguished	21
21. The deities of the three worlds in the descending series	22
22, 23. The deities representing terrestrial Agni	23
24. Other deities associated with Agni	26
25. The groups of deities of the middle sphere belonging to Indra	28
26. Deities and deified objects belonging to Indra's sphere	29

ADHYĀYA II.

Introduction (continued).

1. Deities of Indra's sphere	31
2. Deities of Sūrya's sphere : his three wives	32
3. Deities of Sūrya's sphere (concluded)	34

VARGA	PAGE
4 Surya and Vaisvanara, a form of Agni	35
✓ 5 Five names of Agni Derivation of Agni, Dravinodas, Tanunapāt	36
6 Naraśamṣa, Pavamāna Jatavedas	37
7 The twenty six names of Indra Vayu Varuna Rudra Indra (1-4)	39
8 Parjanya Brhaspati Brahmanaspati Ksetrasya pati Rta (5-9)	40
9 Vastospati Vacaspati Aditi Ka Yama (10-14)	42
10 Mitra, Viśvakarman Sarasvat Vena Manyu (15-19)	44
11 Asuniti Apam napat Dadhikra Dhatr Tarkṣya (20-24)	46
12 Pururavas (25) Mṛtyu (26) The seven names of the Sun Savitr (1) Bhaga (2)	47
13 Pusan Viṣṇu Keśin Viśvanara Vrsākapi (3 7)	49
14 Derivation of Viṣṇu The incidental names of the deities cannot be enumerated	50
15 Threefold Vāc her terrestrial and middle forms	51
16 Other middle forms of Vāc Her four celestial forms	53
✓ 17 Names of female seers three groups	55
18 Deity in self laudations and colloquies (87 88)	56

Grammatical Section (89-121)

Different kinds of particles (89-93)	57
19 Particles (concluded) Prepositions Genders	58
20 Nouns Pronouns Importance of meaning Rules for construing	59
21 Analysis of words Six kinds of compounds	60
22 Meaning and analysis of words	61
23 Yaska's wrong explanations Dropping of letters	63
24 Word and sense The verb expresses a form of becoming Definition of bhavatyttam Six forms of becoming (bhava)	64
25 The deities of the Vyahrtis and of Om	65

The Deities of the Rg veda

26 The first three hymns Authors of Vaisvadeva hymns	67
27 Character of Vaisvadeva hymns	68
28 Passages of the Rg veda addressed to Sarasvatī Indra hymns	69
29 Indra associated with the Maruts in RV 1 6	71
30 The deities of RV 1. 12 and of the Āpri hymn 1 13	73
31 The eleven Āpri hymns	74
32 Tanunapāt and Naraśamṣa The deities of the Āpri hymns (ll. 157-xii 30) Idhma a form of Agni	75

ADHYĀYA III.

Deities of Ṛg-veda i. 13-126.

VARGA	PAGE
1. Tanūnapāt. Nārāsaṃsa. Ilā. Barhis	77
2. The Divine Doors. Night and Morning	78
3. The Two Divine Sacrificers. The Three Goddesses. Tvaṣṭr	80
4. The celestial Tvaṣṭr. Story of Dadhyañic and the Mead	82
5. The horse's head of Dadhyañic. The middle Tvaṣṭr	83
6. Vanaspati. The Svābhaktis	85
7. Tanūnapāt and Nārāsaṃsa in Āpri hymns. Deities of RV. i. 14 and 15	86
8. Hymn to the Seasons: RV. i. 15	87
9. Three kinds of Vaiśvadeva hymns	89
10. How to ascertain the deity of a hymn	90
11, 12. Hymn-owning and incidental deities. Seers of Vaiśvadeva hymns	91
13. Explanation of Dravinodas. Deities of RV. i. 16-18	95
14. Deities of RV. i. 18. Eight names of Prajāpati (69-74)	97
15. Prajāpati's names (continued). Deities of RV. i. 19	98
16. How to ascertain the deity of a stanza, &c.	100
17. Story of the Ṛbhus and Tvaṣṭr	102
18. Deities of RV. i. 20-22	103
19. RV. i. 22 (concluded). RV. i. 23; Pūṣan Āghrṇi	105
20. Deities of RV. i. 24-30	106
21. Deities of RV. i. 31-40	108
22. Deities of RV. i. 41-47	109
23. RV. i. 48-60. Story of Savya. The Śatarcins	111
24. RV. i. 61-73. The eleven Sauparna khilas. RV. i. 74-89	112
25. RV. i. 90-93. The order (according to the Bāṣkalas) of hymn-groups in Maṇḍala i. 74-164	114
26. RV. i. 94-111. Seers of hymns with refrains. The thousand Jātavedas hymns of Kaśyapa	115
27. RV. i. 105. Story of Trita	118
28. Deities of RV. i. 112-121	119
29, 30. Story of Kaksīvat and Svanaya	120
31. Dānastutis. Nārāsaṃsa stanzas. Opinions regarding RV. i. 126. 6, 7	123

ADHYĀYA IV.

Deities of RV. i. 127-iv. 32.

1. Story of Romasā and Indra. RV. i. 127-136. Praise in the dual	125
2. Distributed praise. RV. i. 137-139. Vaiśvadeva hymns	126
3. Story of the birth of Dīrghatamas	128

VARGA	PAGE
4 Hymns revealed to Dirghatamas RV i 140-156	129
✓5 Story of Dirghatamas (continued)	130
6 Deities of RV i 157-163	132
7 Deities of RV i 164 The three Agnis The year	133
8 Account of the contents of RV i 164 (continued)	135
9 RV i 164 (concluded) RV i 165 Indra and the Maruts	136
10 Indra the Maruts and Agastya RV i 169 170	139
11 RV i 171-178 Agastya and Lopamudra RV i 179	140
12 Story of Agastya and Lopamudra (concluded) RV i 180-191	141

Mandala ii

13 15 Deities of RV ii 1-12 Story of Grtsamada Indra and the Daityas	143
16 Deities of RV ii 23-30	146
17 Deities of RV ii 31-35	148
18 Deities of RV ii 36-43 Indra as a Kapibhala	150

Mandala iii

19 The seer Visvāmitra Deities of RV iii 1-6	151
20 Deities of RV iii 7-29	153
21 Deities of RV iii 30-33 Visvāmitra Sudās and the Rivers	154
22 RV iii 31 an adoptive daughter Visvāmitra and Śakti	156
23 Visvāmitra and Vac Sasarpari Spells against the Vasisthas	157
24 Deities of RV iii 54 60	158
25 Deities of RV iii 61, 62	160

Mandala iv

26 Deities of RV iv 1-15	161
27, 28 RV iv 18-30 Indra's birth and fight with Vamadeva	162
29 The steeds of the various gods	164

ADHYAYA V

Deities of RV iv 33-vii 49

1 2 Deities of RV iv 33-58	166
----------------------------	-----

Mandala v

3 Deities of RV v 1-28 Story of Tryaruna and Vṛṣa Jāna	169
4 Story of Tryaruna (concluded)	170
5 References to RV v 2 2 9 in other works Deities of RV v 29-40	171
6 Atri's Danastuti	173
7 Rnamcaya's gifts to Babhru Deities of RV v 41-51	174

CONTENTS

xi

VARGA	PAGE
8. Detailed account of RV. v. 41-43	175
9. Deities of RV. v. 43 (continued), 44, 45	177
10. Deities of RV. v. 51-60	178
11-15. Story of Śyāvāśva	179
16. RV. v. 73-78. Story of Saptavadhri	186
17. Deities of RV. v. 79-87. The S'risūktam and six other khilas	187
18. The khilas of Prajāvat and Jivaputra. Employment of formulas	189
19. Story of the birth of Bhrgu, Aṅgiras, and Atri	191

Maṇḍala vi.

20. Origin of Bharadvāja. Deities of RV. vi. 1-46	192
21. Deities of RV. vi. 37, 44, 45, 47	193
22. Deities of RV. vi. 47 (continued) and vi. 48	196
23. Deities of RV. vi. 49-62	196
24. Deities of RV. vi. 63-74. The seven treasures	197
25. RV. vi. 75. Story of Abhyāvartin and Prastoka Sārājaya	198
26. Deities of RV. vi. 75 in detail	199
27. Detailed account of RV. vi. 75 (continued)	200
28. Story of Ōyamāna and Prastoka (concluded)	201

Maṇḍala vii.

29. Pedigree of Vasiṣṭha. Kaśyapa's wives	202
30. Story of Mitra-Varuṇa and Urvaśī	203
31. Birth of Agastya and Vasiṣṭha	204
32. Vasiṣṭha and his descendants. Deities of RV. vii. 1-32	206
33. Deities of RV. vii. 33-38	207
34. Deities of RV. vii. 38-43	208
35. Deities of RV. vii. 44-49	210

ADHYĀYA VI.

Deities of RV. vii. 50-x. 17.

1. Deities of RV. vii. 50-66	211
2. Deities of RV. vii. 66-85	212
3. Vasiṣṭha and the dog of Varuṇa: RV. vii. 86-89	213
4. Deities of RV. vii. 90-96	214
5. Story of Nāhuṣa and Sarasvatī: RV. vii. 95, 96	215
6. Deities of RV. vii. 97-104	216
7. Detailed account of RV. vii. 104	218

Mandala viii.

VARGA	PAGE
8 Story of Kanva and Pragatha	219
9 Deities of RV vii 1-21	220
10 Deities of RV viii 5-18	222
11 RV viii 19 praise of Trasadasyu's gifts	223
12 The boons chosen by the seer Story of Sobhari and Citra	224
13 Story of Sobhari and Citra (continued) RV viii 22-25	225
14 Deities of RV viii 26-31 RV viii 29 is a prthak karma stuti	227
15 Detailed account of RV viii 29 31 Deities of RV viii 32 34	228
16 Indra and Vyamsa's sister Deities of RV viii 35-46	230
17 Deities of RV viii 47-56	231
18 Deities of RV viii 60-67	232
19 Deities of RV viii 68-75	234
20 Deities of RV viii 76-90	235
21 Story of Apala	236
22 Story of Apala (concluded) Deities of RV viii 92 93	237
23 24 Story of Soma's flight from the gods	238
25 Details regarding RV viii 100 Vṛnu helps Indra	241
26 Details regarding the deities of RV viii 101	242

Mandala ix.

27 Deities of RV ix. 1-86	243
28 Deities of RV ix. 87 96 112	245
29 Indra and the seers Value of penance	246

Mandala x

30 Deities of RV x 1-8 Trisiras and Indra	248
31 Deities of RV x. 9-14	249
32 Deities of RV x. 14 (concluded) 15 16 Three Agnis	250
33 Story of Saranyu RV x. 17	251

ADHYAYA VII**Deities of Rv x 17-98**

1 Story of Saranyu (continued)	252
2 Story of Saranyu (concluded) Deities of RV x 17	253
3 Detailed account of the funeral hymn PV x 18	254
4 Formulas in which no deity is mentioned	255
5 Deities of RV x. 19-27	257
6 RV x 27 (continued) RV x. 28 Dialogue of Indra and Vasukra	258

CONTENTS

xiii

VAEGA

	PAGE
7. Deities of RV. x. 30-33	259
8. The hymn of Dice: RV. x. 34. Deities of RV. x. 35-44	260
9. Deities of RV. x. 45, 46. Story of Ghosā	262
10. Story of Ghosā (concluded)	263
11, 12. Story of Indra Vaikuṇṭha	264
13. Story of Indra Vaikuṇṭha (concluded). Story of Agni and his brothers: RV. x. 51-53	266
14. Story of Agni's flight (continued)	267
15. The meaning of <i>pañca janāḥ</i>	268
16. Story of Agni's flight (continued)	270
17. Story of Agni's flight (concluded). RV. x. 54-57	271
18, 19. Story of Subandhu	272
20. Detailed account of RV. x. 59, 60	275
21. Story of Subandhu (concluded). Deities of RV. x. 61-66	276
22. Details of RV. x. 63-66. Deities of RV. x. 67-72	277
23. Detailed account of RV. x. 71	279
24. Details of RV. x. 72-84. Two khilas	280
25. The Sūryā hymn: RV. x. 85. Three forms of Uṣas	282
26. Account of the Sūryā hymn (continued)	283
27. Derivation of Candramas. Contents of RV. x. 85. 20-30	284
28. Contents of RV. x. 85. 31-43	286
29. Remarks on the Sūryā hymn (concluded)	287
30. Deities of RV. x. 89-93. Story of Purūravas and Urvāṣī	289
31. Story of Purūravas and Urvāṣī (concluded)	290
32. Deities of RV. x. 96, 97. Story of Devāpī: RV. x. 98	292

ADHYĀYA VIII.

Deities of RV. x. 98-191 (1-98). Conclusion (99-140).

1. Story of Devāpī (continued)	294
2. Story of Devāpī (concluded). Deities of RV. x. 99-101	294
3. Deities of RV. x. 102, 103. The khila of Nakula	296
4. Deities of RV. x. 104, 105. Bhūtāmśa Kaśyapa: RV. x. 106	298
5. RV. x. 107. Story of Saranā and the Paṇis: RV. x. 108	299
6, 7. Story of Saranā and the Paṇis	300
8. Deities of RV. x. 109-120	302
9. Deities of RV. x. 121-129. Three khilas (<i>namas te; yāṃ kalpayanti</i> <i>no 'rayaḥ; āyuṣyam</i>)	303
10. Deities of RV. x. 130-137	305
11. The khila 'Bhūmih.' The deities of RV. x. 138-142	306
12. Deities of RV. x. 143-154. Two khilas (<i>Medhāsūktam and ā sūr etu</i>)	308
13. Deities of RV. x. 155-159	309

PAGE		PAGE
14	Deities of RV x 160-164 <i>Khila</i> (<i>venas tat pafyat</i>) The seer Kapota Nairrta .	310
15	Deities of RV x 165-174 <i>Khila</i> (<i>yenedam</i>)	312
16	Deities of RV x 175-181	313
17	Deities of RV x 182-184 <i>Khila</i> (<i>nejamesa</i>)	315
18	Remarks on the <i>khila</i> 'Nejamesa' Deities of RV x 185-188	316
19	Deities of RV x 189 190 The <i>khila</i> 'Samjñanam'	318
20	RV x. 191 The two <i>khilas</i> 'Pradhvaranam,' 'Nairbastyam,' Mahānamnī stanzas	320
21	The Mahānamnis do not constitute a hymn Remarks on the Prañsas, Kuntapa, &c	321
22	Deities of Nivāda Nigādas, and Metres	324
23	Deities of Metres, Vedas, Vajātkara, Svāhakṛtis The tones (<i>Svaras</i>)	325
24	Deities of the tones	326
25	Deities of the Prastava, Udgitha, Upadrava, Pratihara, Nidhana	327
26	Various deities incidental in Vaiśvadeva hymns	329
27	Remarks about deities and knowledge of them	330
28	Importance of knowing the deities	332

ABBREVIATIONS

The symbols designating MSS. are explained in the Introduction, pp. xi-xviii.

- AB. = Aitareya Brāhmaṇa.
AGS. = Āśvalāyana Gṛhya Sūtra.
Āṛṣ. = Āṛṣānukramapī.
AS'S. = Āśvalāyana Śrauta Sūtra.
AV. = Atharva-veda.
BD. = Bṛhaddevatā.
JAOS. = *Journal of the American Oriental Society*.
JRAS. = *Journal of the Royal Asiatic Society of Great Britain and Ireland*.
KB. = Kauṣītaki Brāhmaṇa.
KZ. = Kuhn's Zeitschrift.
M.M. = Max Müller.
n. = Nītimañjarī.
Nir. = Yāska's Nirukta.
R. = Rājendralāla Mitra.
r. = the reading in Rājendralāla Mitra's text.
RV. = R̥g-veda.
ṣ. = Ṣaḍguruśiṣya.
s. = Śāyana.
S. = Sarvānukramapī.
S'B. = Śatapatha Brāhmaṇa.
TB. = Taittirīya Brāhmaṇa.
TS. = Taittirīya Saṃhitā.
v. r. = various reading.
VS. = Vājasaneyi Saṃhitā.
ZDMG. = *Zeitschrift der deutschen morgenländischen Gesellschaft*.

BRHADDEVATĀ

TRANSLATION AND NOTES

1. Importance of knowing the deities. The Vedic Triad.

1. With obeisance to the seers of formulas, I will, in the sequence of the traditional text^a, state for (all) stanzas the divinity of the hymn, the stanza, the hemistich, and the verse.

नमस्कृत्वा b f k m¹, corrected to नमस्कृत्य b, नमस्कृत्य rd (R̥gvidhāna i. 1. 1 has नमस्कृत्वा मन्त्रद्वयः).—अद्भ्यो B hr³ m¹, अद्भु r.

^a The words *samāmnāyānuparvataṣ* occur also in R̥gvidhāna i. 1. 2.

2. In every formula one should know the divinity with exactness; for he who knows the divinities of the formulas, understands their object.

देवतं हि hm¹ r b k, हि तत्सर्वं r¹ r⁴.—अवगच्छति hm¹ b f k n, अविगच्छति r², अधिगच्छति r.—With the words देवतज्ञो हि मन्त्राणाम् cp. Sarvānukramanī, Introduction § 1: मन्त्राणां . . . देवतविद्; and मन्त्राणां देवताविद् below, viii. 31.

3. He is capable of giving an (authoritative) opinion (*viññāpayati*) as to their (*tad* = *mantrāṇām*) intentions^a which were contained (*hitān*) in them (*tad*) at the time when the formulas were revealed to the seers (*ṛṣiṇām mantradr̥ṣṭiṣu*), (and) as to the correct understanding (of them) and the various ceremonies (connected with them).

तद्वितांस hm¹ b, तद्वितांस f, तद्वितांस k, तद्वित्तान् r² r⁴, तद्विद्वां r.—तदभिप्रायान् hm¹ r f k, त्वभिप्रायान् b.

^a Cp. Nirukta vii. 3: *ecam uccāvacaṭr abhiprāyaṭr ṛṣiṇām mantradr̥ṣṭiṣo bhavanti*.

4. For no one without really having correct knowledge of the divinity (addressed in the formula), attains to the fruit of customary or Vedic ceremonies^a.

लौक्यानां Bhm¹r², लौकिकानां r—वा hm¹fk, च b, no particle =

^a Cp. Sarvānukramanī, Introduction § 1: 'for without this knowledge, *śrāuta* and *smārta* rites cannot be accomplished' Cp. also below, i. 21, and Rgvidhāna: 2: 1

5. The first group of these (deities) belongs here to the divinity Agni, the second to Vāyu or Indra, and the third to Sūrya^a.

इह hm¹r, इव bfk—सूर्यमेव च hm¹r bfk, सूर्यमेव तु r¹r⁴.

^a Cp. below, i. 69, Nirukta vii 5, Sarvānukramanī, Introduction i. 8.

6. Whatever god a seer desiring an object mentions, let that one, it is said, be (the god of the formula)^a. A formula predominantly praising (a god) with devotion, is addressed to that same god.

देवं m¹b, देव hd, देवं fkr.—मत्तया hm¹r²r⁴, इत्तया b fkr—तदेव b fkr, तदेव hm¹d—

The end of the *varga* is here marked by १ in bm¹, not in hdfk.

^a Cp. Nirukta vii 1: 'the formula has that god for its deity to whom he addresses praise when desiring the possession of an object which he wants.'

2. Prayer and praise

7. Praise is expressed by means of name, form, action, and relationship, but prayer by means of objects such as heaven, long life, wealth, and sons^a.

^a Cp. Rgvidhāna i. 1. 6.

8. The stanzas in which both praise and prayer appear, are here (in the Rg-veda) but few; still fewer than these are those in which heaven is prayed for.

सुत्याशिषो तु hm¹rb, सुत्याशिषो नु f, सुत्याशिषसु r¹r⁴.—दृश्यते hm¹r, दृश्यन्ते b fkr¹r⁴—ताः सुः r, ता सुः hfk, ता सुस् m¹, ता सु b

9. Every one of us (*sarvo 'yam*) recognizes one who praises, (thinking) 'this man wants something from me,' and (he also

recognizes) one who states an object, (thinking) 'he praises, (that is) he regards me as one having (those) objects (to bestow).'

अर्थयत्येव hm¹r, अर्थयत्येव bfk.

10. But whether the seers who discern the truth either praise or state (an object), they express both; for both are in reality the same.

सुवद्विर्वा सुवद्विर्वा hm¹bfkr², सुवद्विश्च सुवद्विश्च r.—अपिभिस्तत्त्वदर्शिभिः hm¹r, अपिभिर्मन्त्रदर्शिभिः bfk r² (मन्दर्शिभिः f), मन्त्रेष्वर्थानुदर्शिभिः r¹r³(r⁴?).

11. When the name of a deity is mentioned in the second person ^a in a formula, one should know that to be the deity in the formula, because (that) indication is there (*sampadā*).

मिधीयते Bhm¹r³, प्रदृश्यते r.—तामेव देवतां विद्यान्मन्त्रे hm¹bfk, तमेवाङ्गः सुसंपन्नं मन्त्रं r.—The end of the *varga* is here marked by २ in bf, not in hm¹k.

^a Cp. Nirukta vii. 2: *pratyakṣakṛtā madhyamapurūṣayogāś toam it callena sarva-nāmnā*.

3. Different kinds of hymns.

12. Therefore one familiar with (the) application (of formulas) should in every formula carefully observe the deity, with regard to name, and the multiplicity of the designations (of deities).

तु देवतां hr³fk², तु देवता hm¹, तद्देवता^o r.—°मिधानां hm¹rbfk, °मिधानं r¹r⁴.

13. The complete utterance of a seer is designated a hymn (*sūkta*), in which the deities appear in one, in many, (or) in two (formulas).

दृश्यन्ते देवता यस्मिन् hm¹rbk, चित्रं तद्दृश्यते चास्मिन् r¹r⁴.—एकस्मिन् hm¹r⁴, एकस्म bfk r, एतस्यां r¹.—h has on the margin चित्रं तद् दृश्यते चास्मिन्नेकस्यां वज्रयु द्वयोरिति भाष्ये पाठः ।

14, 15. A variety arises with regard to the deity, the authorship, the subject, and the metre. All hymns which are revealed as the praise of one single (seer, constitute) a seer's hymn (*rṣi-sūkta*); for that is the (aggregate) hymn of that seer. In so far

as a subject is completed (in several stanzas), they call it a subject-hymn (*artha-sūkta*).

छन्दसो $hm^1 b f k r^2$, छन्दोभ्यो r —च प्रजायते $Bhr^2 m^1$, तस्य जायते r —अपिसूक्तं तु $b f k r d h$ (corrected on margin in h to °सूक्तानि), अपिसूक्तानि (तान्यत्र यावन्त्येकस्य) $r^1 r^4$ —The reading of 15^{ab} in the text is that of $Bhr^2 m^1$, instead of this r reads देवतैका तु यावत्सु देवतायास्तदुच्यते h has also on the margin सूयेतैका तु यावत्सु देवतायास्तदुच्यते इति भाष्ये पाठः। With reference to 15^{cd} , h has on the margin. यावत्स्यर्थः समा-यित्वा ।

16 (The stanzas) which have a common metre are called a metre-hymn (*chandaḥ-sūkta*). Thus one should here recognize the variety of hymns such as it really is.

याः सुस् $hr^2 r^2 r^5$, या सुस् $b f m^1$, या सु k , या सु r —तच्छन्दः $h d f m^1$, तच्छन्दः r , छन्दः k , तदपि ° b —वैविध्यमेवं $Bhr^2 m^1$, वैविध्यमेतत् r .—The end of the *varga* is here marked by ३ in $h d m b f k$

4. Hymn deities, stanza deities, incidental deities.

17. The denominations of the deities in the formulas are of three kinds: such as belong to a (whole) hymn^a, or such as belong to a stanza (only), as well as such as are incidental^b.

मन्त्रेषु $h r b$, मन्त्रेषु $f k$.—°य चरमाञ्जि $hm^1 b f$, °य चरमाञ्जि r , °य चरमाञ्जि k

^a Cp Nirukta vii 13 and x. 42

^b Cp. Nirukta i. 20 and vii 18.

18. (Names) belonging to hymns belong to (whole) hymns, those belonging to stanzas belong to (single) stanzas (only) In a formula addressed to one divinity certain other (names) are here mentioned,

मज्जन्ते वे $hm^1 r$, मज्जन्ते धीः $b f k$ —वे अचः $hm^1 r$, धीः अचः b , ये अचः $r^1 r^4 f k r^2 r^5$.—न्यानि $hm^1 r f k$, यानि br^4 .—च कानिचित् $Bhm^1 r^2$, प्रसङ्गतः r .— $18^d = 41^d$.

19. either because they belong to the same world or because they are associated: these are incidental. Hence even in a hymn of manifold character, there may belong to the (whole) hymn

°प्रकारेऽपि $hm^1 r b f k$, °प्रकाशेऽपि $r^1 r^4 r^5$.

20. a deity: that is, (such) a hymn is understood to be one

that cannot be definitely described^a. When a hymn is broken up (*bhinne*)^b, one should here state the deity from (its) characteristic mark^c.

°श्रेयं hm¹r³br⁶r², °श्रेयं fkr², °श्रेयं r.—देवतामिह लिङ्गतः m¹r³b⁶fk, देवता लिङ्ग-भेदतः hd. No various reading is given by Rājendralāla Mitra.

^a This perhaps refers to hymns of an indefinite character in which the name of no deity is mentioned (cp. *anūdiṣṭa-devata*, Nirukta vii. 4), but the deity of which, as a whole, is Prajāpati (cp. below, vii. 16; Sarv. x. 18; Sieg. Sagenstoffe, p. 8). ^b That is, when single stanzas of it are ritually applied, the deity is that of the stanza: cp. *sūkta-bheda-prayoge* in Sarvānukramagī i. 139. ^c Cp. Sarvānukramagī i. c. and i. 94.

21. In each case one should duly connect the formulas with the rites by ascertaining the deity; for that is the rite which is completely successful^a.

यथावच्च hm¹r, तथावच्च b⁶fk.—कर्मसु hm¹rb, कर्म प्र° fkr².—The end of the *varga* is here marked by ५ in hm¹b⁶fk.

^a Cp. i. 4, where the same thing is negatively stated; see also i. 118, ii. 20, viii. 124.

5. Origin of names.

22. ^aBecause the praisers, at the beginning and end of hymns, proclaim the occasion^b, one who knows formulas should here observe the deities with regard to their name.

देवता नाम्ना b⁶fk², देवता नाम्नाम् r¹r⁴, देवताशास्त्रा hm¹r³.—उपेक्षितेह h⁶b⁶fk², उपेक्षिते हि m¹, अपेक्षितेह r¹r⁴.

^a Text, with translation and notes, of the following passage (22–33) on the origin of names has been printed by me in *Album-Kern* (Leiden, 1903), pp. 334, 336.

^b That is, the Rishis often mention the names of the deities especially at the beginning and the end of a hymn, together with some reference to the circumstances connected with their laudation.

23. As to that, indeed, they say: ‘from how many actions does ■ name arise, whether of Vedic beings or any other (name occurring) here?’^a

स्वत्त्वानां r¹, सत्त्वानां f, सत्त्वानां all the rest. —वा b⁶fk¹r³, च hm¹r. —यद्वान्यद् r¹r⁴, यदन्यद् hm¹rbk.

^a This expression is equivalent to *laukyānām*; cp. *laukyānām vaidikānām vā* above (i. 4).

24. 'From nine,' say the etymologists, and the ancient sages Madhuka, Śvetaketu, and Gālava think so too :

पुराणाः all MSS except r^1r^4 , which have पौराणाः —मन्वते hr^3 , मन्वते $Bm^1r^1r^4d$ I have chosen the former reading against the balance of the MS evidence, because it is the more difficult, because the plural suits the construction better, because h and r^3 are the most correct of the MSS, and because मन्वते is very easily altered to मन्वते, as is proved by the fact that d , which is a copy of b , has the latter reading

25. '(viz) that which (comes) from abode, action, form, luck, speech, prayer, from accident, as well as addiction^a and extraction^b.'

यदृक्ष्योपवचनात् hm^1rb , यदृक्ष्योपवचनात् f , यदृक्ष्योपवचनात् $r^1r^4r^5$ —तथा-मुपयायणाच्च यत् bfk , तथामुपयायणाच्च r^1r^4 , तथामुपयायणाञ्जपात् hr , तथा यणाञ्जपात् m^1 (the syllables पारा in the margin being meant to fill the lacuna) Cp the various readings below, i 28.

^a I have assumed this to be the most likely meaning from the use of *upa-das* ^b Lit 'the condition of being the descendant (*ayana*) of him (*amusa*).'

26. With regard to that (question), Yāska, Gārgya, and Rathi-tara say, 'from four from prayer, from the diversity of objects^a, from speech, and from action.'

*रथीतराः hm^1rbf , *रथतराः kr^2 .—Between इति and तवाङ्गं fk insert भामानि कर्मतत्त्वाद् श्रोमते, evidently copied by mistake from 27^{ab}.—यार्थवेख्याद् hm^1rb , यार्थवेख्याद् fkr^2r^5 (*रूपाद् f), य च वेख्याद् r^1r^4 —The end of the *varga* is here marked by ५ in $bfdm^1$, not in k

^a *Arīha-vairūpya* here corresponds to *rūpa* in 25

6. Śaunaka's view: all names derived from action.

27. Śaunaka, however, says that all these names (come) from action: prayer and form and utterance^a, all arise from action.

कर्मतत्त्वाद् $br^1r^5m^1bfk$, कर्मणा चाह r —वाच्य $hr^3br^2r^5$, वाक्यं r , काव्यं fk .

^a *Rūpa* here corresponds to *arīha-rasrūpya* and *rūcyā* to *vāc* in 26

28. Similarly, even that (name) which (comes) from acci-

dent^a, as well as from addition and extraction, is simply action : and so hear (what) the reasons (are).

यदृक्ष्योपवचनात् hr̥b, यदृक्ष्योपवचनात् fkr², यदृक्ष्या निवासाच्च r¹r⁴.—तथासु-
प्यायणाच्च यत् hr̥b, तथासुप्यायणाच्च यत् fk, यद्वा भृष्यायणाच्च r¹r⁴.—तथा तदपि all
MSS. except b, which has तथावदपि.—कृणुष्वं च m¹b fkr, कृणुष्वं तु r, कृणु त्वं च hr̥³d.—
हेतवः Bhm¹r³, हेतुतः r. The evidence of the MSS. is so strongly in favour of the ungram-
matical use of the nom. for the acc., that I have retained it as an original inaccuracy (due
perhaps to the metre). The R̥gvidhāna has instances of the same loose usage (i. 3. 4; iii.
4. 1). हेतुतः (the reading apparently of r¹r⁴) looks too much like a correction (cp. i. 46).

^a *Yadṛchayā* is the only word here and in 25 which is not in the ablative, probably
owing to the frequent adverbial use of the instrumental of this word. The corruption *japāt*
(for *ca yat*) in 25 was probably due to *yadṛchayopavasanāt* being understood by the copyist
as one expression and the consequent necessity of making up the number nine in some
other way. The corruption is not repeated in 28 because of the absence of this necessity.
Yadṛchayā (soil. *nāma*) is explained below (i. 30) as *yādṛchikaṇṇ nāma*.

29. Creatures arise from action ; from action (comes) the inter-
course of beings. And a being comes into existence somewhere :
it is produced from (its) abode.

प्रजाः hm¹r, प्रजा r¹b fkr².—कर्मतः सत्त्वसंगतिः llm¹rb, कर्मतः सत्त्वसंगतिः f (गायतिः
kr²), कर्मणः सच्च जायते r¹.—क्वचित् all MSS. except r¹r⁴, which have सतो.—संजायते
सच्च k, स जायते सच्च hr̥³d, संज्ञायते सच्च fm¹r, संज्ञापयेद्यच्च b, निवसते सच्च r¹r⁴.

30. An accidental name is given somewhere or other : one
should know that that also is here (derived) from a comparison
with some (form of) becoming.

तु नामामिधीयते hm¹r, नाम नामाधीयते fkr², नाम नाम धीयते r¹r⁵, नाम
नामापि मिधीयते b.—औपम्यादिह hm¹r³r⁴, औपम्यादपि b fkr², औपम्यादेव r.

31. For there is no (form of) becoming unconnected with
action, nor is any name meaningless. Names have no other source
than becoming ; therefore they are all derived from action.

न नामास्ति hm¹r, न नामाह b, त नामाह f, तन्नामाह kr².—The end of the *varga*
is here marked by ६ in hd, by १६ in fk, not at all in bm¹.

7. Auspicious names. Different kinds of formulas.

32. A name which is formed from luck and from addition

simply becomes a prayer: from (words expressing) luck, such as *svasti* (welfare),

यच्च hm¹bfk, यत्तु r.—*वसनाच्च hm¹r, *वसनं च b, *वचन च r¹r⁴fkr² (चत् f) —
मयत्वेव तु m¹r⁴fk, मयत्वेव हि hb — स्वस्यादेर्मंगलादिह hm²bkr²r⁴, स्वस्यादेर्मंगलानि
ह corrected to *दिह f, स्वस्यादेर्मंगलानि च r, आशास्ते मङ्गलानि च r¹r⁴.

33. names of beings, even the well known ones, are formed on the principle, 'how, pray, could this man, with such a contemptible name, live long here?'^a

अपि कुत्सित^a hm¹rb, अपि कत्सित^a f, अचिकित्सित^a kr².—इह b¹kr, अपि hr⁴.—
विदितान्यपि hm¹r⁴fk, वि[दितान्य]पि b, निन्दितान्यपि r¹r⁴.

^a That is, even ordinary names are based on the principle of avoiding what is inauspicious. Cp Nirukta i. 20, where *ku* in *ku-cara* is interpreted as *kutsita* if the word is an epithet of 'beast' (*mrga*), but not if it applies to a god.

34. The formulas which have been seen by the seers of such, may be of various sorts both with respect to the (kind of) praise and to the (degree of) majesty (arising) from the prominence of a deity's nature.

ये Bhm¹r², ये r — चैव hr, खैवं b¹fk — प्रभावाद्देवतात्मनः hr²fr²r², प्रभावाद्देवतात्मनः m¹k, प्रभावाद्देवतात्मनः b, वाक्प्रभावेण चात्मनः r.

35. Praise (47)^a, laudation (48), blame (49), doubt (51), plaint (50), desire (53), prayer (50), boasting (51), request (49), question (50), summons (57), enigma (57),

प्रवर्हिक्वा m¹r²r², प्रवर्हिक्वा k, प्रवर्हिक्वा hdbfr. cp. the various readings in 57.

^a The figures in 35-39 refer to the ślokas below which exemplify these categories. Cp. Nirukta vii. 3 where examples of praise (*śata*), prayer (*āśis*), narration (*ācikkhyasa*), plaint (*paridevanā*), blame (*śāśadā*), and laudation (*prāśamsā*) are given.

36. commission (51), injunction (52), vaunt (53), lament^a (53), narration (58), conversation (52), purifying narrative^b (53).

^a Corresponding to this (*ślapāṣam*) we have *ślapa* in 53. ^b Simply *ākhyāna* in 53 —The end of the *varga* is here marked by ॐ in m¹d¹fk, not in b.

8. Different kinds of formulas and modes of expression.

37. Lascivious verses (55), obeisance (54), obstacle (55), resolve (55), prattle (55), reply (50);

प्रतिरायस् r^4 , प्रतिरोधस् fkr , प्रतिसेधस् b , प्रतिषेधस् hm^1r^7 (cp. the various readings in 55).—प्रतिवाक्यं तथैव च $hm^1r^3r^7$, प्रतिवाक्यं च नाम यत् r , प्रतिवाच्यं च नाम यत् bfk .

38. prohibition and admonition (52), intoxication and denial (56, 57), and what is called invitation (56), agitation (56), and wonder (57);

प्रसादापह्नवौ hm^1rfk , प्रसादप्रह्नवौ b .—च ह $hm^1r^3r^7$, व ह b , ये ह k , च ये ह f , च यत् r .—सञ्जरो hm^1 , सञ्जरो $b fkr$ (cp. various readings in 56).—अद्य Bhm^1r^3 , नाम r .

39. abuse (48), eulogy^a, invective (49), curse^b (49, 58); preposition, particle, noun, and verb^c;

आक्रोशो $hm^1r^3br^7$, आक्रोशो fk .—मिष्टव^o $hr^3m^1r^7(r)$, मिश्रव^o kr^2 , मिलाव^o r .—विपः $hb fsk$, आविपः r .—उपसर्गो hm^1rb , उपसर्गो $r^1r^4fkr^2$.—निपातश्च $hb fsk$, निपाताश्च r^1r^4 .

^a No example of this category (*abhiṣṭava*) is given below, perhaps because of its practical identity with praise (*stuti*). ^b See below (47-58), where examples of all these thirty-five modes of expression are given (excepting *abhiṣṭava*). ^c These four grammatical categories are discussed below (i. 42-45 and ii. 89-98).

40. past, present^a, and future; masculine, feminine, neuter^b: of such a nature are the formulas in all the Vedas everywhere.

भविष्यं च hm^1k , भविष्यश्च f , भविष्यश्च br .—युमां MSS.—स्त्री च $hm^1r^3br^7$, स्त्रीत्वं fk , स्थय r .—सर्ववेदेषु सर्वशः Bhr^3m^1 , सर्ववेदेष्विति स्थितिः r , सर्वदेवेष्विति स्थितिः r^4 .

^a *Bhavya* here meaning 'present,' in i. 61 means 'future.' ^b Cp. below, ii. 96.

41. Stanzas, hemistichs, and verses are for the purpose of setting forth the object of (their) utterances; moreover, in Brāhmaṇa and ritual (*kalpa*) some (of these stanzas &c.) here are quoted.

वाक्यार्थदर्शनार्थीया $hm^1b fkr^5r^7$, तेषां निदर्शनार्थीया r .—धर्वाः hm^1r , धर्वं $b fsk$.—ब्राह्मणे चाद्य कले च निगद्यन्तेऽच कानिचित् $hm^1rb fsk$, विधी कले च देवे च निगद्यन्तेऽच कर्हिचित् r^1r^4 .—The end of the *varga* is here marked by ८ in $hm^1b fsk$.

9. Definition of noun and verb.

42^a. The uttered sound by which we here apprehend a substantive, when connected in the (correct) disposition of syllables, the wise call 'noun' (name).

* चरितेनेह r b k, * चारितेनेह h m¹ f — द्रव्य h m¹ b, द्रव्ये r f k. — तदचर° h m¹ b, तदाचर° f k r — 42-45 are omitted in r¹ r⁴.

* The text and translation, with notes, of 42-45 have been printed in *Album-Kern*, pp. 334 and 337.

43. That in which eight inflexions are employed in various senses, sages call a noun, when there is a distinction of number and gender.

विभक्तयः h r³ r¹ m¹, विभूतयः f k r

44. That notion which, connected with many actions, becoming a later from an earlier^a, (and yet being) but one, is effected by the development of the action, they call by the term 'verb'

क्रियाभिनिर्वृत्तिवशेन m¹ r, क्रियाभिनिवृत्ति° f, क्रियाभिनिर्वृत्तवशेन b, क्रियाभिनिर्वृत्तिवशेन b f k. — सिद्ध m¹ b f k r, सिद्धा h.

* That is, which expresses sequence of time the expression is taken from *Nirukta* i.

45. When there is a becoming which arises from the development of an action, and which is designated by a term with a primary suffix, and which is joined with number, inflexion (or) indeclinable form (*avyaya*), and gender, then it is to be regarded as a substantive (*dravya*).

क्रियाभिनिर्वृत्ति° m¹ r f b, क्रियाभिनिर्वृत्त° h — छदन्तशब्दामिहितो h m¹ f r, छदन्तशब्दु° मिनिहितो b — * विभक्त्यवयव° h m¹ r, विभक्त्यवयव° f k b The end of the *varga* = here marked by Q in h m¹ b f k

10. Examples of different kinds of formulas.

46. Hear now, in succession, how the seers formerly with terms of different kinds saw their various utterances here.

विविधानीह h r³ r⁴ m¹ b f k r², विविधान्यपि r

47. By means of (attributing) beautiful form and so forth, praise (35) is pronounced; similarly prayer by (such terms as) heaven and so forth The utterances which are different from these may also be of many kinds.

प्रोक्ता आशोः h r¹ r² b r² m¹, प्रोक्ता आ f k, प्रोक्ताऽथाशोः r.

48. In the formula 'Citra indeed' (*citra it*: viii. 21. 18) Sobhari's praise of the liberal giver is a laudation (35). (Formulas) expressive of abuse (39) appear: (e.g. the formula) 'and thy mother' (*mātā ca*)^a reviles.

मन्त्रे hm^1rb , मन्त्रः r^1r^4 , मन्त्रो r^3fk .—प्रशंसा भोजस्य hm^1rbfk , प्रसंगाद्भोजस्य r^1r^4 .—
सोमेरेः m^1 , सीमेरेः hr , सीमेरे b , सीमेर $fk r^2$.—माता चेत् hm^1r , माता मेत् $fk r^1r^2r^5$.

^a VS. xxiii. 25; TS. vii. 4. 19³; SB. xiii. v. 2⁵; TB. iii. 9. 7⁴; ASs. x. 8. 10.

49. The stanza 'vain food' (*mogham annam*: x. 117. 6) is blame (35), while the stanza 'who me' (*yo mā*: vii. 104. 16) is a curse (39). 'What, wondrous Indra' (*yad indra citra*: v. 39. 1) is a request (35), while in the stanza 'over this world' (*abhidam*: x. 48. 7) there is invective (39);

अद्भु मोघमन्नं hm^1r , अद्भु मोघमन्न b , अद्भमोयमन्न f , अद्भमोयमन kr^2 .—निन्दा hm^1br , तिदा $fk r^2$.

50. 'May wind waft hither' (*vāta ā vātu*: x. 186. 1) is a prayer (35); 'staves' (*daṇḍāḥ*: vii. 33. 6) is plaint (35), while the two stanzas 'I ask thee' (*prchāmi tvā*: i. 164. 34, 35) are respectively question (35) and reply (37).

दण्डेति $hm^1rbfk r^2r^6$, दण्डादि r^4 .—परिदेवना hm^1rb , परिवेदना $fk r^2r^4r^6$.—The end of the *varga* is here marked by 90 in $hb fkm^2$.

11. Examples of different kinds of formulas (continued).

51. 'What was below' (*adhaḥ svid āsīt*: x. 129. 5) is doubt (35); 'I was Manu' (*aham manuḥ*: iv. 26. 1) would be boasting (35); in the (stanza) 'this our sacrifice' (*imaṃ no yajñam*: iii. 21. 1) the (first) verse is called commission (36).

आसीच्च hm^1rbfk , आसीदिच्छक् r^1r^4 .—कथना hm^1r , कथना r^1r^4bfk , कच्छना r^6 .—
उच्यति hm^1rbfk , उक्तमे r^1r^4 .

52. 'Here let him say' (*iha bravitu*: i. 164. 7) is injunction (36); the stanza 'clasp me tightly' (*upopa me*: i. 126. 7) is conversation (36); but 'not with dice' (*akṣair mā*: x. 34. 13) in the praise of dice^a is prohibition and admonition (38).

संलाप $bfkr$, संलाप hm^1 , सलाप $r^1r^3r^4$.—अगुपीय मे hr^2m^1B , वृगुपीय मे r .—प्रति-
पेधोपदेशी hm^1rbfk , प्रतिपेधापदेशी r^4r^5 .

^a That is, in the dice-hymn, x. 34.

53. 'Ho, wife' (*haye jāye*: x. 95. 1) is narrative^a (36); 'of the reed to me' (*nadasya mā*: i. 179. 4) would be lamentation (36)^b; 'without a husband' (*avirām*: x. 86. 9) is a vaunt (36) about oneself, while 'the lover'^c (*suderaḥ*: x. 95. 14, expresses) desire (35).

विज्ञापः स्यान् hr³r²r⁷b¹km¹ (no visarga b¹km¹), विज्ञापचु r—अवीरामादनः hr³r⁴m¹b¹kr², अवीरामिव माम् r

^a *Ākhyāna* here corresponds to *pavitrākhyāna* in 36 ^b *Vllāpa* here corresponds to *vllapitām* in 36, the latter expression is also used in Nirukta v 2 with reference to the above passage (i. 179. 4) ^c In Nirukta vii 3 this passage is, however, described as plaint (*paridevanā*)

54. Obeisance (37, is expressed) in (the formula of) Śunahśēpa, 'Obeisance to thee, Lightning' (*namas te astu vidyute*: AV. i. 13. 1)^a; but when one resolves what is expressed (with the words) 'I will be equal' (*tulyo 'ham syām*)^b,

मुनःशेषे m¹r, मुनःशेषे b, मुनःशेषे r³, मुनःशे f, मुनःशेष kr², (री) मत चये r¹r⁴—तुल्योऽहं स्यान् hm¹r¹fk, तुल्यो ह स्यान् b—Instead of ḡ⁴^{ed}, as given in the text according to hm¹r¹b¹fk, a totally different line occurs in r¹ या कल्पयन्ति नोऽरयः परिचामुक्तमिह ते, the first *pāda* of which is the *prastika* of a *khila* mentioned below (viii 45)

^a Cp below, viii 44, Meyer, *Rgvidhāna* xxiii, xxvii ^b The author here seems to have been unable to quote an example of *samkalpa*, and to have contented himself with giving only a definition of its meaning

55 (there is) resolve (37); 'what, Indra, I' (*yad indrāham*: viii. 14. 1, AV. xx. 27. 1) is the prattle (37) of Aitāśa^a; 'the harlot' (*mahānagnī*: AV. xx. 136. 5) would be a lascivious verse (37); 'bang!' (*bhuk*: AV. xx. 135. 1~3)^b, again, (expresses) an obstacle (37).

लितयस्य m¹hfk, लितयस्य br—यः Bhm¹r², मुः r—महानरन्या^a hm¹r¹fk, महानान्या^a b—स्यात् hm¹, स्यात् fkr², ता b, तु r—प्रतिराधो hdf, प्रतिराधो kr², प्रतिरोधो bm¹r (cp above, 37).—मुगित्यपि m¹hr²f, मुगित्यपि kr², मुगित्यपि br², मुगित्युत r—The end of the *varga* is here marked by ११ in hdm¹f, not in bk

^a See Aitareya Brāhmaṇa vi. 33. 1, and Śīyana's comment in Anfrecht's edition; also Haug, vol. ii, p. 434 ^b Cp AB vi. 33. 19, Haug, vol. ii, p. 435

12. Further examples of different kinds of formulas.

56. 'Well, I' (*hantāham*: x. 119. 9), this (formula) is intoxication (38); 'not our own' (*na sa svaḥ*: vii. 86. 6) is denial (38); 'O Indra-Kutsa' (*indrākutsā*: v. 31. 9) is invitation (38); 'I discern not' (*na vi jānāmi*: i. 164. 37) is agitation (38).

प्रमादस्त्वैय hm¹r, प्रमादस्त्वैह b, प्रमादस्त्वैक fkr².—ज स स्व hm¹r³f, नमस्व kr², नमश्च r, omitted in b.—अपहृवः bhr³m¹, अपहृव f, अपहृव k, अहृव r², अमिहृवः r.—संज्वरः hr¹m¹, संज्वरः fk.—56^{cd} and 57^{ab} are omitted in b.

57. 'Let the invoker worship' (*hotā yakṣat*: i. 139. 10) is a summons (35); 'who, to-day' (*ko adya*: i. 84. 16 or iv. 25. 1) is wonder (38); 'to his brother not' (*na jāmaye*: iii. 31. 2)^a—this (stanza) is denial (38); (there is) an enigma (35) which begins 'outstretched' (*vitātari*: A.V. xx. 133. 1-6)^b.

जामयेऽपहृवो r⁴, जामन्नपहृवो r, जामन्नपहृवो r³, जामन्नपहृवो h⁴d, जामन्नपहृवो b, जामन्नपहृवो fkr², जामन्नपहृवो m¹.—जैषा Edm¹b¹fk, जैति r.—प्रवत्तिहका hr³kr², °वत्तिहका fbm¹dr (cp. 35).

^a Cp. below, iv. 111. If the reading adopted in the text is the right one (*jāmaye* 'pahnava na), the transposition of the negative is remarkable, and we have thus two examples of *apahnava* and none of *abhiṣṭava*: see note on i. 39. ^b The Sandhi of *vitātādi* adds a second irregularity to this line.

58. 'Death was not' (*na mṛtyur āsit*: x. 129. 2)—this (stanza) they pronounce to be narration (36)^a; 'may they be childless' (*aprajāḥ santu*: i. 25. 5^c) is a curse (39)^b, while 'blessed' (*bhadrām*: i. 89. 8) is a prayer^c in Gotama^d.

मद्रम् hdm¹r, रुद्रम् b¹fk².—गौतमे m¹, गौतमे hb¹fk². The author of i. 89. 11 (*bhadrām karṣeḥi*) is Gotama, that of iv. 11. 7 (*bhadrām te agne*) is Vāmadeva Gautama. The former must be meant because it (and not the latter) is a good example of a prayer, and a seer would not be referred to by his patronymic when the latter belongs to two seers (Vāmadeva and Nodhas), and the context does not show which is meant. I have, moreover, preferred the reading गौतमे, as seers are regularly referred to thus in the locative (cp. i. 54, ii. 129-131), not, e.g. as गौतमे, 'in the hymn of Gotama' (but गार्त्समदे in iii. 36). (In ii. 129 hbm¹ have all wrongly गौतमे for गौतमे; cp. also critical note on ii. 46.)

^a The same term is used to describe the same stanza in Nirukta vii. 3. ^b 'Curse' (39) is twice exemplified, once as *sūpa* (49), and once (57) as *abhiṣṭāpa*. ^c This is the second example of *āsis* (35). *Apahnava* in i. 57 (note ^a) would therefore not stand alone as exemplified twice. ^d The author of i. 89.

59. Much else of this kind can be found, and can in accordance with the application (*prayogatas*) of these (formulas) be stated to be such, when contained in *stanzas*, (whole) hymns, and hemistichs.

इतीदृशम् $hm^1r^3bfr^2r^7$, इहार्थवम् r —प्रयोगतम् hm^1rfk , प्रयोगे तच् b .

60. These contents (*vākyaārthāḥ*) of the formulas are properly connected with the deity belonging to the hymn; but the praise in this case is a matter of inference^a.

०तां सूक्तमागिनीम् hm^1bfr , ०ता सूक्तमागिनाम् r^1r^4 , ०ता सूक्तमागिनी kr^2 .—संश्रयन्ते hm^1rb , संश्रयन्ते fkr^2 .—स्ववा^० hm^1rb , तवा^० r^4 , ०त्वा आनु^० f , ०त्वा आनु^० kr^2 .—The end of the *varga* is here marked by १२ in $bdbf$, and by २२ in k , not at all in m^1 .

^a These various forms of statement in reality imply praise of the deity with which they are connected.

13. The Sun and Prajāpati as the source of all.

61. Of what is and has been and is to be^a, and of what moves and is stationary,—of all this some regard the Sun alone to be the origin and the cause of dissolution

$hr^3m^1bfr^2r^7$ read $6r^{ab}$ as in the text, r has मयद्रुते मविष्यन्न जहमं स्थावर च यत् ।

^a *Bharya* is used above (i 40) in the sense of 'present'

62 Both of what is not and what is, this source is (really) Prajāpati, as (being) this eternal Brahma which is at once imperishable (*aḥṣaram*) and the object of speech (*vācya*)^a.

एषा hm^1rbfk , एषा^१ r^1 —यद् Bhr^3m^1 , तद् r —च वाच्यं hdr^3m^1b , च वाक् r^6r^7 , च वाच f , च वाचं k , वाच्यं r

^a That is, Prajāpati is a form of the supreme Brahma, which alone is eternal (*nitya*) and, though transcending thought and speech, can be directly expressed (*vācya*) in the Vedāntist formula (cp Vedāntasāra, § 144, and introductory stanza, ed. Bōhlingk).

63. He (the Sun), having divided himself into three, abides in these worlds, causing all the gods in due order to rest in his rays.

छलेष $hr^3m^1bfr^2r^7$, छलेव r .—निषेन्न स्वेपु hm^1r , निषेन्नः स्वेपु b , निषेन्नास्वपु^१ f .

64. This (being) which, in the form of fire, abides in three forms (*tridhā*) in the worlds that have come into being, the seers adore with songs as manifested under three names

एतद्भूतेषु $h d r$, एतद्भूतेषु m^1 , एत भूतेषु b , एद्भूतेषु f , यद्भूतेषु k , एतमेवेषु $r^1 r^4$.—व्यञ्जितं $h m^1 r b f k$, व्यञ्जिनं $r^4 r^5 r^7$.

65. For he abides, glowing, in the interior of every being, and, with sacrificial litter spread, they adore him in the invocation as having three abodes.

एष हि $h m^1 r^3 r^7$, एष च $b f k r^2$, एव च r .—The end of the *varga* is here marked by ९३ in $b f k m^1 h d$.

14. The three forms of Agni.

66. Here (on earth) he is by priests called Agni Pavamāna, (in the) middle (sphere), Agni Vanaspati^a, but in that (celestial) world, Agni Śuci^b.

पवमानोऽपिर् $h m^1 r b f k$, पवमानापिर् $r^1 r^4$.—^aपिवेनस्यति: $B h r^2 m^1$, ^aपिस्व पावकः r .—असुप्तिस्तेव $m^1 r^3 r^5 r^7$, ^aनैय f , ^aनैव $h d$, ^aनैय $b k r$.

^a Agni is called Vanaspati in AV. v. 24. 2: cp. St. Petersburg Dictionary *sub voce*.

^b Pavamāna, Śuci, Pāvaka are the three names in TS. ii. 2. 4², and in the Purāṇas (see St. Petersburg Dict.). Cp. the names of Agni's brothers below (vii. 61).

67. In this world he is extolled by seers with praises as being Agni, in the middle (world) he is praised as Jātavedas, in heaven he is praised as Vaiśvānara^a.

ईक्षितः $r^1 r^2 r^5 b f k$, ईक्षितः $h m^1 r$.—जातवेदाः r , जातवेदा $h d m^1 b f k$.

^a The triad Agni, Jātavedas, Vaiśvānara is placed at the head of the Daivata-kāṇḍa of the Naighaṇṭuka. Yāska, in Nirukta vii. 23, states that ancient ritualists took Agni Vaiśvānara to be the sun, while Śākapūri considered him to be the terrestrial Agni. With the latter view Yāska substantially agrees in Nirukta vii. 31. Cp. below, ii. 17.

68. Because, taking up fluids with his rays, accompanied by Vāyu, he rains upon the world, he is termed 'Indra.'

अयं गतः सह $h m^1 r b f k$, अयं सह संसृतः $r^1 r^4$.—स स्मृतः $h m^1 r b f k$, तु स्मृतः $r^1 r^4$.

69. Agni in this (world), Indra and Vāyu in the middle, Sūrya in heaven, are here to be recognized as the three deities^a.

मध्यतो $h r^3 m^1$, मध्यमो $b f k r$.—वायुरेव च $h m^1 r f k$, वायुरेव वा b .

^a Cp. *tisra eva devatāḥ* &c. in Nirukta vii. 5, and Sarvānukramaṇi, Introduction ii. 8 (with Śaḍguruśiṣya's comment).

70. Owing to the majesty^a of these (deities) different names are applied (to each of them); (the diversity of names) here appears in this and that (sphere) according to the division of their respective spheres.

तत्तत् hm^1r , तत् fk , तच्च b — तच्च तच्चेह दृश्यते $hr^3m^1br^2r^2$, तच्च तच्चेह दृति t , तच्च तच्चेह दृति k , तच्च तच्चोपलक्षयेत् r . — The end of the *varga* is here marked by १४ in $hdbm^1fk$

^a Cp Nirukta vii 5 *tesām mahabhagyūd ekaikasyā api bahūni nāmadheyūni bhavanti*.

15. The Triad and the Ātman. Three forms of Vāc.

71. This is a manifestation of their power (*vibhūti*), that their names are various. The poets, however, in their formulas say that these (deities) have a mutual origin (*anyonyayonitā*)^a.

नामानि यद्भेदक्यः hfr , नामानि यद्भेदक्यः k , यन्नामानि वेक्यः b — °योगिताम् hm^1br , °योगिताम् $fk r^2$.

^a Cp my Vedic Mythology, p 16 In Nirukta vii 4 the gods are *staretarayanmānā*

72. These deities are designated by different names according to their sphere. Some speak of them thus as belonging to (*bhakta*) that (sphere), and chiefly concerned with it.

प्रदिष्टास्मा m^1rbfk , प्रतिष्ठास्मा hd , प्रदिष्टास्तु r^2 . — तद्भक्तास्तत् hm^1fkr , तद्भक्तास्तत् b . — केचिदेव वदन्ति ताः hm^1rbfk , केचिद्वदन्ति तु r^1r^4 , ताः r^4 .

73. The Soul (*ātmā*) is all^a that is proclaimed to be an attribute (*bhakti*)^b of those three chief lords of the world who have been separately mentioned above.

पृथक् पुरस्ताद्ये तूक्ता hm^1fr , °बोक्तृता kr^2 , °बोक्तृताः r^4 , पृथक्पुरस्तात्ता b — लोकादि° hm^1rsk , लोकारि° b , लोकाधि° r^1r^4 . — यद्यद्वक्तिः प्रबोध्यते hm^1rbfk , यद्यद्वक्तिः बोध्यते r^1r^4 .

^a Cp Nirukta vii 4 *ātmā sarvam deasya*.

^b Cp. Durga on Nirukta, Bibliotheca Indica edition, vol. iii, pp 111 and 392, last line.

74 They say that it is the energy (of the Soul) which is the weapon and the vehicle^a of any (god)

Similarly (they say) that Speech (*Vāc*) is praised separately

as this (terrestrial) one, as connected with Indra (in the middle sphere), and as celestial.

तेजस्विवायुधं $r^{(a)}$, तेजस्विवयवाः m^1 , तेजस्ते वयवाः $h\bar{d}$, तेजस्ते वायवाः r^3 , तेजस्ते वायवा f , तेजस्ते वायवः (°वस् b) br^1r^6 , तेजस्ते वायवा kr^2 .—यस्य यत् Bhr^3 , तस्य तत् r .

^a See Nirukta vii. 4: *ātmaivaiṣām ratho bhavati... ātmāyudham*. Cp. BD. iii. 85; iv. 143.

75. In all those praises which are addressed to many deities, and in those joint praises which are in the dual, the (three) lords (of the world) are predominant.

वज्रदेवता सुतयो kr^2 , वज्रदेवतायाः सुतयो rd , वज्रदेवता या सुतयो hm^1bf . The MS. evidence is in favour of a pāda of nine syllables (cp. ii. 25 and viii. 6a).—द्विवत्सं-सुतयश्च $hm^1r^3r^5r^7f$ (°स्त्रो f), द्विवत्संततयश्च kr^2 , त्रैवत्ससुतयश्च b , इन्द्रश्च सुतयश्च r .—पतीनामेव hrb , पतीनामिव $m^1fkr^2r^3r^5$.—The end of the *varga* is here marked by १५ in $hdbf$, not in m^1k .

16. The chief deity of a hymn.

76. In bringing out (*sampādāyan*) the sphere, the names, and the attributes (*bhaktiḥ*) of a deity in each praise, one should here observe every possible means of doing so (*sampadam*).

देवतायाः सुती m^1r , °ताया सुती $hdbfk$.

77. All who are praised with the attributes (*bhakti*) of Agni, one should sum up (*samāpayet*) in Agni, and what has the attributes of Indra, in Indra, and what is attached to Sūrya, in Sūrya.

सुतान् सर्वान् hdm^1 , सु तान् सर्वान् r , सु तां सर्वान् b , सुतत्सर्वान् fk , सु या सर्वान् r^1 .—तच्चैद्रे hdm^1fk , तच्चैद्रे b , तच्चैद्रे r , तच्चैद्रे r^1r^4 .

78. That deity to whom the oblation is offered, and to whom the hymn belongs^a, will there be the chief object (of praise), not (the deity) who is praised incidentally.

निरूप्यते hr^4m^1 (cp. Nirukta vii. 18), निरूप्यते $rbfk$.—यस्यै $hrbf$, यस्यै kr^4 .—सूक्तं च hm^1bfk , सूक्तं तु r .—सैव तच्च $hrbfk$, तच्च तच्च r^1r^4 .—प्रधानं hm^1r , °न fk , °ना b , °नो r^1r^4 .—स्थान् $hrbfk$, स्था b , सौ r^1r^4 .—या सुताः hdm^1f , या सुता b , या सुया k , याः सुताः r .

^a Cp. Nirukta vii. 18: *yas tu sūktam bhajate, yasmāt havir nīrupyate*.

79. Thus the rule about these three (gods) has been stated in a general way. But after it has thus been stated in general, the list (of the gods is as follows) in detail.

इति hm^1rbfk , इह r^1r^4 —एतियाम् hm^1rbf , एवियाम् kr^2 .—समासेनैवमुक्तञ्चु hm^1rbfk , समापयन्तु तत्सर्वम् r^1r^4 .

80. For the detailed account of the names of each must necessarily be known, since it is impossible to know the formulas without cognisance of the names^a.

वाक्त्रा $m^1br^1r^5$, वाक्त्रा $hrfk$, वाक्त्रः r^4 —मंचः शक्यो f —The end of the *varga* is here marked by १६ in $hdbm^1$, not in fk

^a Cp. above, i 2, 4.

17. Names of deities enumerated.

81. Even unembodied beings, the great sages, the seers, have also lauded as deities here, to the best of their ability, in their various praises :

सत्त्वान्य^० $hrfk$, सामान्य^० b .—देवतावद् r^1r^4 , देवता च $rbfk$, देवतां च hd —81^{ed} is the reading of $hdbfk$; तुष्टु-----य ताञ्च ता क्षुतिविद् b

82. (the seers) by whom Agni, Indra, Soma, Vāyu, Sūrya, Bṛhaspati, the Moon, Viṣṇu, Parjanya, Pūsan, the Rbhus, the Aśvins,

येस्त्वमिर् rbf , येस्त्वमिर् k , येरमिर् r^4 , येस्त्वमिर् hdm^1 .—पूषा चाप्युमवो hdr , पूषा चाप्युमवो f , पूषा चाप्युमवो k , एषा चाप्युमवो b , पूषोषा मृगवो r^1r^4 .

83. the Two Worlds, the divine Maruts, Earth, the Waters, Prajāpati, and the divine Mitra-Varuna, separately, and both together,

देवो च m^1br , देवो हि hd , देवो वि fk .—सह च skr , त्र्यह च b , च सह m^1 , च मह hd .—ताञ्चमो $hbrfk$, ता चमो m^1 .

84. the All-gods, Savitr, Tvaṣṭr (who is) regarded as the fashioner of forms, the Steed, Food, Priests, the Bolt, the Pressing-stones, (all these deities) furnished with cars,

मतः $hrfk$, मसः b , मुखः r^4 .—रथसंयुताः $hrfk$, *सं-युतां b , *संयुतः r , *संयुगः r^4 .

85. are praised separately in their various hymns and stanzas by their names : these (names) of theirs in their respective praises I will declare in order.

सूक्तैर्चन्मिद्य hrbsk, सूक्तैष्वृचु च r⁴.—The end of the *varga* is here marked by १७ in hdbfm¹, not k.

18. Characteristics of hymns to Agni, Indra-Vāyu, and Sūrya.

86. One should determine a formula to be addressed to Agni when distinguished by the characteristic marks of Agni, which on the one hand consist chiefly of the five oblations (*haviṣpankti*), and on the other (are) simple invocations by name.

हविष्पङ्क्तिः hr³r⁴m¹, हविष्मद्भिः fk, हविषाद्भिः b, हविष्यद्भिः r.

87. A formula addressed to Indra is distinguished by the characteristic marks of Vāyu as well as of Indra, and by denominations of the bolt, by mighty activity^a, and by might.

लक्ष्यते hm¹rbsf, लभ्यते k, लक्षितम् r⁴.—नामधेयैश्च hm¹rbsk, नामभिश्च r¹r⁴.—वलकृत्वा hm¹rf, वलकृत्वा bk.—वलेन hm¹rf, वलेन k, चलेन b.¹

^a The same expression, *balakṛti*, is applied to Indra in Nirukta vii. 10.

88. (A formula) addressed to Sūrya (is distinguished) by the characteristic marks of Sūrya, as well as by all qualities relating to brilliance, and by those denominations of the moon by which it (the moon) here belongs to the hymn.

सर्वैश्च hr⁴bfr², सर्वैस्तु rm¹.—नामधेयैश्च Bhr³, नामभिश्च r.—भवति च येः hrfsk, लभते च येः b, भवति च यः r⁶r⁷, भवतिऽखिलैः r⁴.

89. All such (hymns) of any (seer) here which (authorities) cannot determine by mention of the denominations of these deities, (must be determined) in some other way than this.

व्यवस्यन्त्यतो hr, व्यवस्यंततो m¹, व्यवस्यत्यतो bfr³r⁴.

90. Let this application of these (three) lights^a take place in the three worlds (respectively): a wise man knowing the formulas does not fail in the application.

अयं hm¹r, इयं bfk.—प्रयोगस्तेतिषां hm¹rfk, प्रयोगस्ते तिषां b—ज्योतिषां चिषु hm¹r, ज्योतिःपु चिषु r²r⁴, ज्योतिष्वतुषु b, ज्यो पु चि च fk—वर्तताम् m¹, वर्त्तताम् bfk, नर्तताम् hd.—The end of the *varga* is here marked by १८ in hdm¹bf, not in k.

* Cp. i. 97 and Nirukta vii. 20.

19. The three Agnis.

91. Because this (terrestrial Agni) is led^a (*niyate*) by men, and that (celestial Agni) leads him from this (world), therefore these two (Agnis), while having the same name, have performed their work each separately

इयं नृमिर् br, यन्मिर् hm¹, यन्मिर् fk.—च तम् hm¹rbfk, सङ्गत् r⁴.—चक्रतुः hm¹, चक्रतुः b, चक्रतु fk, च क्रतुः r.

* The root *nī* being etymologically connected with the second part of the name (cp. *nīh paraś* in Nirukta vii. 14).

92. Because he is known (*vidyate*) when born (*jātaḥ*)^a, or because he is known (*vidyate*) here by creatures (*jātāḥ*), therefore these two, while having an identical name (i.e. *jātavedas*), pervade (*samāpnutāḥ*)^b both worlds^c (separately).

हि जातः सन् r⁴, हि जातस्य hm¹b, हि जतस्य f, हि यत्स्य kr², च जातस्य r That जातः सन् must be the correct reading, in spite of the almost universal जातस्य, is apparent from il 30, cp मथ्यमस्य for मथ्यमः स in ii. 44, and द्वारस्य for द्वारसु in iii. 6—यद्वाच hm¹rbf, यद्वाच k, यद्वाच r⁴.—नामानि hm¹fk, नामानां br. (The hiatus is doubtless original, though not metrically necessary, because the word belongs in sense to इमी, not to उमी), उमी omitted in f—समापुतः hrf, समापुतः m¹bk, समपुताः r⁴.

* This etymology differs from the first of the five given in Nirukta vii. 19, but the second is identical in sense with the second of Yāska (*jātāni veda tāni ratnaṇi viduḥ*) Three others (agreeing with Yāska) are given below (ii. 30, 31).^b *Samāpnutāḥ* (cp. r⁴) would be the usual word in this sense * That is, the terrestrial and the celestial.

93. He (Agni), as the middlemost of these (three), shines in the air discharging (rain)^a: thus some (names) of Agni are mentioned only incidentally.

विद्यजन्नयम् bdm¹r, विद्यजन्नयम् f, विद्यजन्नयम् b, विद्यजन्नयम् kr², यजन्निरयम् r⁴.—एतिषां hrbfk, एतसु r⁴—कल्पन्ते hr², कल्पन्ते m¹r, कल्पन्ते r⁴, कल्पन्ते bfk.

* Cp. ii. 59: *varṣaṇaṁ apaḥ*, also i. 63: *varṣati*.

94. This (terrestrial) Agni is hairy (*keśi*) with flames, and the middle one with lightnings, while that (celestial) one is hairy with rays: therefore (the poet) calls them hairy ones (*keśinah*)^a.

अचिभिः केश्यं hdm^1r^5 , अचिभिः केश्यं f , अचिभिः केश्यं r^2 , अचिभिः केश्यं k , अचिभिः केश्यं b .—चैव hm^1bfk , लेव r^3r^4 , चैव r .—असौ तु r , असौ कु fk , असौ तु hdm^1 , अस्मै तु b .—तेनैवान् m^1r , तेनैवान् r^4 , तेनैव hd , तेनैवाम् b , ते तान् fk .

^a Cp. Nirukta xii. 25-27, and below, ii. 65.

95. Now owing to the separate nature of these three hairy ones here, they are distinguished in their specific characters (*prakriyāsu*) in the stanza, 'Three hairy ones' (*trayaḥ keśinah*)^a: i. 164. 44).

संलक्ष्यन्ते $hδr$, संलक्ष्यन्ते m^1 , संलक्ष्यन्ते fk , संलक्ष्यन्ते b .—प्रक्रियासु चयः केशिन इत्युचि hm^1r^5fk (इत्युचि fk), प्रक्रिया ----- b [the same lacuna similarly marked occurs in f , but has been filled in by another hand, leaving the space under the last two short horizontal lines unoccupied], प्रकृतानि क्रतवश्च हवीषि च r^4 .—The end of the *varga* is here marked by १० in $hδbfm^1$, not in k .

^a Cp. Sarvānuṣṭupāṇi on RV. i. 164.

20. Agni, Jātavedas, Vaiśvānara: essentially identical, but distinguished.

96. It is impossible to explain their production (*prasūti*) or their power, sphere, and birth^a: for the whole of this world is pervaded by them.

न चैवियां bfk , न चैवियां hdm^1 , न चैवियां r , न चैवियां r^4 .—विभूतिस्थानजन्म वा $hδr^3m^1f$ kr^2 , विभूतिस्थान -- वा b , विभूतिः स्थानजन्म वा r . Cp. विभूतिस्थानसंभवम् i. 104, ii. 20.

^a Because they are really identical, as explained in i. 97, and therefore cannot be said to have different origins, abodes, and powers.

97. Agni is contained in (*śrita*) Vaiśvānara, Vaiśvānara is contained in Agni; Jātavedas is in these two; thus these two (lights) are two (forms of) Jātavedas^a.

वैश्वानरं hm^1rbfk , वैश्वानरे r^1r^4 .—अपि hm^1rb , अपि fk , अपि r^1r^4 .—वैश्वानरः m^1r , वैश्वानर $hδbfk$.—जातवेदास्तु $Bhm^1r^1r^4$, जातवेदाश्च r .—तथैते hm^1b , तथैते fk , तथैनी $r^1r^3r^5$, तथैव r .—जातवेदसो $Bhdm^1r^2r^3$, जातवेदसि r .

^a Cp. above, i. 90, and Nirukta vii. 20: *ete uttare jyotiṣi jātavedasī ucyeṭe*.

98. The divine nature of each god here (is derived) from their belonging to the same world, from their having one and the same birth, and from brilliance being inherent in them; at the same time (*ca*) they appear praised separately^a.

चैकजातत्वाद् hdr, चैकजातत्वाद् m¹, चैकजन्याच्च r¹r⁴, चैकजाताय b, चैकजाय fk —
 य्नाग्निमत्वाच्च तेजसः hm¹r, *त्वा तु तेजसः b, *त्वा सु तेजसः fk, *त्वाच्च तेजसः r¹r⁴ — तस्य
 तस्येह hm¹r, यस्य यस्येह r¹r⁴, तस्य तस्य ह fkr²r⁵, तस्य तस्याह b — देवत्वं hm¹r fk, देवस्य
 b — च पृथक्श्रुताः hm¹r³ fkr², ते पृथक्श्रुताः r, श्रुतिषु श्रुताः r⁴, श्रुषु श्रुता b.

^a Though identical in abode, origin, and nature, they are praised as separate deities in the hymns, as stated in the next śloka (99) Cp. below, 1 101

99 When we speak of (a hymn) as addressed to Agni, the terrestrial one in that case owns the hymn (*sūktabhāṣī*) When a hymn is stated to be addressed to Jātavedas, the middle (Agni) has been taught (as the object of praise) in it.

यत्त्वापेयम् hm¹r⁴f, यच्चापेयम् r³, यं त्वापेयम् b, यत्त्वापेयम् r — द्रूमः r, द्रूमस् hm¹,
 ब्रूम b, द्रूय fk — मूक्तभाक् तव hm¹rbfk, मूक्त भक्त्या तु r¹r⁴ — क्षुतः hm¹br, (*म)क्षतः fk

100. Or when again we speak anywhere of (a hymn) as addressed to Vaiśvānara, Sūrya is in that case to be recognized in the praise of Vaiśvānara to be the owner (*bhāṣī*) of the hymn.

सूर्यः hm¹r³, सूर्यं rbfk — तव hm¹rfk, तस्य b. — The second line in r¹r⁴ appears
 as सूर्यमन्तस्य सूर्यस्य क्षियो वैश्वानरो दिवि. — The end of the *ṣarya* is here marked by
 २० in hdm¹bf, not in k.

21. The deities of the three worlds in the descending series.

101, 102. Now the terrestrial and the middle (Agnis) are seen to be produced (*prasūta*) from the sun: at each sacrifice (the priest), wishing to perform the litany to Agni and the Maruts according to the descending series (which is) the reverse of the ascending series^a of these three worlds, begins with a hymn to Vaiśvānara^b;

दृष्टी hm¹r, दृष्टी r¹r⁴, दृष्टी fkr², दृष्टी b. — शस्त्रं hm¹rf, शस्त्र k, शस्त्रं b, शस्त्रं
 r³. — प्रतिपाद्यते hdrbfk, प्रतिपाद्यते m¹.

^a That is, earth, air, heaven.

^b That is, Sūrya in heaven. The wording is for the most part identical with that of Nirukta vii २३: *esām lokānām . . . roḥāt pratyata-roḥāt cikīrṣataḥ . . . hotāgṇimārute śastre vaiśvānarīyena sūktena pratipadyate*

103. Then he lauds next the deities of the middle sphere, Rudra and the Maruts, (and) again ^a this (terrestrial) Agni in the Stotriya ^b.

मध्यमस्थाना hr̥b, मध्यमे स्थानाद् f, स्थाना k, मध्यस्थानां m¹.—इद्द्र̥ h̥dr̥s̥m¹ (cp. Nirukta vii. 23), इद्द्र̥ f, इद्द्र̥ r̥bk.—स्तोत्रिये hm¹r̥fk, स्तोत्रीये b.

^a That is, in the third place, on earth. ^b Which is peculiar to Agni: see Roth, Erläuterungen, on Nirukta vii. 23, where Yāska remarks *tato āgachati madhyasthānā devatāḥ, rudraṃ ca marutaś ca, tato 'gnim ihasthānam: atrotva stotriyaṃ sayasati*.

104. Just as this has been said of these (three) as arising from (their different) powers and spheres ^a, so it also appears here in its respective place (as applicable) to the god of gods (Prajāpati) ^b.

यथेतद् hr̥r̥⁴m¹b̥fkr̥², तथेतद् r.—तथा च Bhr̥s̥m¹, यथा च r.

^a I take *vibhūti-sthāna-sambhavam* as a bahuvrīhi (as in ii. 20); *vibhūti-sthāna-janma* in f. 96 is a dvandva. ^b Of whom these three are manifestations; see i. 62, 63, and cp. 73.

105. Whatever (appears) anywhere as belonging to the sphere of earth, and as contained in the terrestrial Agni, attend to all that (now) being told in due order.

चापिमाश्रितम् hm¹b, चापिमिश्रितम् rk, चापिमिश्रितम् r¹r̥⁴f, चापिमिश्रितम् ^a.—^aपूर्वेण hm¹r̥⁴r̥⁴, ^aपूर्वेण f, ^aपूर्वेण bkr.—निबोधत hm¹r, निबोधता fk, निबोधतः b.—The end of the *varga* is here marked by २९ in hdbfk, not in m¹.

22. The deities representing terrestrial Agni.

106. Jātavedas is contained in Agni, Vaisvānara is contained in Agni; so also are Dravinodas, and Fuel (*idhma*), and Tanūnapāt is contained in Agni ^a.

जातवेदाः श्रितो h̥dr, जातवेदा श्रितो b̥fk (श्रु^a f).—वैश्वानरः श्रितः hm¹r̥b, ^aर श्रितः f̥d, ^aर श्रुतः k.—The second pāda of 106 is identical with the second of 97.

^a The deities enumerated in *vargas* 22, 23 (106-114) correspond to the list of terrestrial deities in Naighaṇṭuka v. 1-3, the only essential difference being that ॥ (a goddess of the middle sphere, in Naighaṇṭuka v. 4) is added in 112. The sequence of the sixteen names in Naighaṇṭuka v. 1, ^a is also followed without deviation (106-109^{ab}). There are, however, some variations (which will be noted below) both in the sequence and the form of the names enumerated in Naighaṇṭuka v. 3 (109^{cd}-114). The twelve Āpī deities (Idhma-Svīhūkr̥tayaḥ: Naighaṇṭuka v. 2) are again enumerated in connexion with RV. i. 23 (ii. 147-150) and the etymology of these names is discussed in ii. 158, iii. 1-30.

107. Narāsamsa is contained in him, in him^a is contained
 Ṣa, the Litter and the Divine Doors are contained in this^a Agni.

नराशंसः श्रि^or, नराशंस श्रि^ohdm¹bf, नराशंसा श्रि^ok — चैनमेनम् m¹fkr, चेतमेनम्
 hdr³, चेतमेतम् b, चैवमेतम् r⁴ — *त्वित्ठः hdm¹, *लः bfr — प्रिमेनम् hdm¹r, प्रिमेतम् b,
 प्रिमेव तु fk. — संश्रिताः m¹dfkr, संश्रिता b.

* The correct form at the beginning of the pūṣa here and in III would be *etam*;
 I have, however, kept *enam* as the form favoured by the best MSS., and as the only form
 otherwise occurring in every sloka from 107 to 114

108. Night and Dawn^a, and the two Divine Sacrificers are
 contained in him; and the Three Goddesses are contained in him,
 and Tvastr is contained in him.

दिव्यी fr⁵, all the rest (hdm¹bkr) देव्यी (दिव्या होतारा Naighaṇṭuka v. 2) — होतारा-
 चेतदाययी hm¹r, होताराचेतदायितो r⁴, *री चेतदाययी b, *रा चेतदाययी: k, *रा
 चेतदाययी: f, *री च तदाययी r⁷ — देव्यस् bfr, देव्यः m¹, देव्यास् hr³d. — तिस्रः श्रि-
 ताश्चैनं r, तिस्रश्चिताश्चैन b, तिस्रश्चिनाश्चैव fk, तिस्रः श्रिता ह्येनं hm¹.

* *Naktosāsā*, also in 148 (*naktosāsu*, III. 8), while Naighaṇṭuka v. 2 has *usāsānaktā*

109. Vanaspati is contained in him, also the Svāhākrtis; and^a
 the Steed, and the Bird, and the Frogs are contained in him.

चैनं hm¹r, चैतं b, चैवं fkr² — चेतदाययाः hm¹rb, च तदाययाः fkr².

* The following thirty-seven names, including the eight pairs at the end (109^{ed}-114),
 correspond to the thirty-six in Naighaṇṭuka v. 3, to which Ṣa is added in III from v. 4

110. And the Pressing-stones are contained in him, and the
 Dice^a, also Narāsamsa^b, the Car, and the Drum, and the Quiver
 (are contained) in him, the Handguard, the Reins, the Bow;

चावाणम् m¹rb, चावणम् hdr³, चावाणम् f, चावणम् kr² — चैनमचाय m¹r,
 चैनमचाय hd, चेतमचाय r⁴, चैवमचाय fkr², चेतमचायु b — *धिदिनं hr³m¹, *धिदिनं
 r⁵r¹, *धिदिव fk, *वेदिव b — भीषयो hm¹rsk, भीषयो b — नराशंसस् is the reading of
 all the MSS., as well as of two of the Naighaṇṭuka (see Roth, II 27)

* The sequence of the names in Naighaṇṭuka v. 3 is *aksah, grācūnah* ^b Narā-
 sāmsa has already occurred above (i 107) as a terrestrial deity (= Naighaṇṭuka v. 2) and
 the corresponding form in the text of Naighaṇṭuka v. 3 is *narāsamsah*, which is the form
 explained by Yāska, Nirukta II. 9 (*yena narah prasasyante sa nārāsamsa mantra*), quoting
 RV I. 126. 1 as an example (cp below, III 154) — The end of the *varga* III here marked
 by २२ in hm¹dfk.

23. Terrestrial deities connected with Agni (continued).

111. And the Bowstring is contained in him, and the Arrow, and contained in him are^a the Whip, the Bull, and the Mallet, in him the Draught and the Mortar^b.

श्रिता अश्वाननी hm¹rf, श्रिता आश्वाननी kr², श्रिता चाश्वाननी r⁴, श्रिता चाश्वान
b.—चैनम् hr³r⁶r⁷, चैतम् b, चैवम् r⁴, चैलम् rkr², चैत्वम् f.—एनं hd, एतं br, ऐपितं fk.

^a Śritā (= śritāḥ) is the plural agreeing with *asvājani*, *ṛṣabhaḥ*, and *drughāṇaḥ*.
^b Ulūkhalaṃ comes before *ṛṣabhaḥ* in Naighaṇṭuka v. 3.

112. And the Rivers (are contained) in him, and the Waters and all the Plants; Rātrī, Apvā, Agnāyī, Aranyānī, Śraddhā, Ilā^a, and Pṛthivī^b.

सर्वा औषधयः ह hm¹r³r⁵r⁷, सर्वा औषधयः सह f, सर्वाऔषधयः सह kr², सर्वा
पौषधयः सह b, सार्वऔषधयस्तथा r.—रात्र्यप्याग्राख्य^o hd, रात्र्यघामाख्य^o r³r⁶, रात्र्य-
घामख्य^o m¹, रात्र्यघामाख्य^o r, रात्रिरघामाख्य^o fkr².—ऋष्यानी hm¹r³fkr²r⁶, ऋष्यान्वी
b, ऋष्यानिः r.—अदेळा hdm¹, अदेला fkr, अद्विरा b, अदा दावा^o r¹r⁴.

^a Ilā does not occur in Naighaṇṭuka v. 3, but is taken from v. 5. ^b Those feminine deities correspond to the nine (with the addition of Ilā from v. 5) in Naighaṇṭuka v. 3, the first four being in the same order. They recur below (ii. 73-75), where Ilā is omitted, Uṣas and Sarasvatī appearing instead.

113. And the two Ends of the Bow belong to him and the Two Worlds^a forming a pair, and Pestle and Mortar^b (belong) to him, and the two Oblation-carts as they are called.

भजेते br¹r⁴r⁶, भजते hdm¹rfk.—एवात्री^o hm¹r¹r³r⁴, एवीर्वी b fkr.—च रोदसी
hm¹rf, च रोदसी b, तु गेदृशी k, तु गेदृशा r².—खले चिचं hm¹fkr, खले एव r¹r⁴,
एयलं चैतं b.

^a Rodasī for the *dyāvāpṛthivī* of Naighaṇṭuka v. 3. ^b Musalolūkhale for the *ulūkhalamusale* of Naighaṇṭuka v. 3.

114. The two Fostering (goddesses)^a and the two worshipped with strengthening oblations^a (are contained) in him, and the Vipās together with the Śutudrī, and the two Agnis, the divine Śuna and Sira^b, are contained in him.

ऊती चिचं hm¹br, ऊतियैनं fkr², ऊतियैव r¹r⁴.—विपाद् सह hm¹rf, विपाद्दह b,

विपाद्द्व k—चापो वितदाश्रयो hm¹r, चापो वितदाश्रयाः b, चापि वितदाश्रया f (श्या f) kr², चैवाश्रितदाश्रयो r¹r⁴.

^a Cp Nirukta ix 41, 42. ^b Explained by the commentators as Indra and Āditya see Roth on Nirukta ix. 41, and the various views stated below, v. 8

115. This World^a and the morning Soma pressing which is performed at the sacrifice, and the two seasons, Spring and Autumn^a, the Anustubh^b (metre) and the Trivṛt Stoma;

लोकोऽयं hm¹r¹r³r⁴r⁵, लोको वै b, लोके वै rkr²—प्रातः खनं hm¹r¹fk, प्रातः खनं b.—चतुर् hm¹r, चतुर् f, चतुर् k, चतुर् b.—गुह्वयो चिबृत् hm¹r¹f, गुह्वयो चिबृत् k, नदुष्टाय वृवृत् b, नदुष्ट च यस्त्रिवृत् r¹r⁴—The end of the *varga* is here marked by २३ in hm¹b¹fk.

^a This and the following four and a half ślokas (115-120^{ab}) are based chiefly on Nirukta vii 8. The objects there enumerated as belonging to the sphere of Agni (*agnibhaktinī*) are *ayam lokah prātaḥsavanam vasantō gāyatrī trivṛtstomo rathamtarāṃ sāmā ye ca devaganāḥ samāmnātāḥ prathame sthāne . . .* From Nirukta vii. 11 are borrowed *śarad* and *anustubh*, which, besides the *śaranyastomah* and the *vairājyaṃ sāmā*, are there described as abiding on earth (*pṛthivyāyatanāni*) ^b *Anustubh* is curiously inserted between *stomah* and *trivṛt*, doubtless for metrical reasons. A similar distortion of the natural order of the words occurs in ii. 13 (*asau, ṛtīyam savanam, lokah*)

24. Other deities associated with Agni.

116. the Gāyatrī, the Ekavimśa (Stoma)^a, the Rathamtara chant and the Vairāja chant^a, the Sādhyas and the Āptyas with the Vasus^b (belong to the sphere of Agni).

यस्र साम hm¹r, यस्र सार्थं b, यस्र सार्थं fkr².—आप्यास hm¹r¹r⁴r⁵b, आप्यास f, आप्यास r.

^a See 115, note ^a. ^b These three groups take the place of the general statement of the Nirukta vii 8 (the divine groups of the first sphere), but none of these three groups belongs to the terrestrial region according to Naighaṇṭuka v. 5, 6.

117. With Indra and the Maruts^a, with Soma and Varuṇa, with Parjanya and the Seasons, and with Viṣṇu^b he shares praise.

वरुणेन hdrfk, वरुणस्य b.

^a The Maruts are not mentioned in Nirukta vii 8, but only Indra, Soma, Varuṇa, Parjanya, Rtaṇā as deities sharing praise with Agni (*asya samstāvikā devāḥ*) ^b According to Nirukta vii. 8 Agni shares only sacrifice, but not praise in the RV. with Viṣṇu (*agnā-vaimanam āvir, na tv ṛk samstāviki dāsatayisu vidyate*) See Roth, Erläuterungen, p. 104.

118. This same Agni shares sovereignty with Pūṣan^a and with Varuṇa. One who knows the essential meaning (of the formulas) should connect^b the deity (and) the oblation by means of the formulas.

यूष्मा च hr, यूषा च m¹, पुंसा च r⁶r⁷, पुंसो च f¹b, पुंश्च kr².—संयोजयेद् r¹r⁴, संसूयते hdm¹rbfk.—हविः hm¹rb, विः f, विद्ः k, विदुः r².

^a This probably alludes to the remark in Nirukta vii. 11 (similar to that regarding Viṣṇu: see above, 117, note ^b), that Agni-Pūṣan share an oblation, but not any invocation in the dual (*āgnīpūṣaṇam havir, na tu saṁstavaḥ*). Yāska, however, quotes the verso RV. x. 17. 3 as invoking Agni and Pūṣan separately (*vibhaktistuti*), though not in the dual.

^b Though the MSS. of both A and B read *saṁstūyate*, and only r¹r⁴ *saṁyojayet*, I have chosen the latter reading, as it is impossible to construe the former. I assume *saṁstūyate* to have been an early gloss meant to explain *saṁyojayet*, and to have been substituted for the word in later MSS. in the form of *saṁstūyate*. I take the meaning of the line as given in the text to be as follows: 'one who knows the true meaning of the formulas should connect dual divinities in such a way with an oblation by means of formulas that they not only share the oblation, but share praise (*saṁstūyete*).' I construe *saṁyojayet* with the two accusatives *devatām* and *havir* (cp. ii. 20, *saṁyag vijānan manreṣu taṁ tu karmasu yojayet*).

119. Even though (a god) be not praised along with (another in the dual), one and the same oblation is (occasionally) offered (to both)^a. The bringing of the gods, as well as the taking of the oblations (to them)^b,

असंयुतस्यापि hdm¹bf, असंयुतस्य वि k, असंयुतस्यापि r, असंयुतस्यापि r¹r⁴.—सतो hrb, ततो kr⁴(r²?).—हविरिकं hr, हविरिवं hm¹r³, हविरेपा fkr².—निदध्यते b, निदध्यति m¹ābrfk.—वह्नं हविषां b (वह्नं च हविषां Nirukta vii. 8), वह्नं हविषा m¹, हविषां वह्नं b¹kr, हविषो वह्नं r¹r⁴.

^a This doubtless alludes to Yāska's remarks in Nirukta vii. 8 as to Agni-Viṣṇu and Agni-Pūṣan having a combined oblation, but not combined praise (*saṁstava*). The writer means that a combined oblation is offered to deities whose praise is combined; but even when combined praise of them cannot be found, a combined oblation may be offered them. With regard to Agni-Pūṣan, Durga remarks: *myyam udāharāṇaṁ yena saṁstavaḥ*.

^b This line 119^{cd} (*devatāvāhanam*) in all the MSS. comes before 118^{cd} (*devatām artha*^o). It was probably transposed by an oversight in the archetype owing to the beginning of both lines being identical (*devatā*^o). That it originally came before 120^{ab} (*karma dṛṣṭe ca*) is both evident in itself, and is proved by Nirukta vii. 8, on which the two lines are clearly based: *athāsya karma vāhanam ca haviṣam āvāhanam ca devatānām yac ca hiṁ cid dṛṣṭvīṣyikam agnikarmaitat*.

120. is his activity, and whatever moves within the ken of vision (is connected with that activity)^a. Thus the whole of this great group contained in the Agni of earth has been stated

इष्टे च hm¹rfk इष्टे तु r¹r⁴, इष्टेषु r⁵r⁷, इष्टेषु b The line being clearly a paraphrase of the phrase used in the Nirukta vii 8 (*yac ca kīp cid darsitvīsayikam agnikarma*), the original reading was probably *dr̥ṣṭe ca* or *dr̥ṣṭe tu* (*visaye*) —पृथिव्याग्न्याद्ययो hrf, अग्न्याद्ययो k, अग्न्यामयो b —The end of the *varga* is here marked by २४ in hdm¹bfk.

^a That is, one of Agni's activities is to make objects visible Cp Roth, Erläuterungen, II 104 'und alles was sich auf das Sehen bezieht fällt unter seine Thatigkeit'

25. The group of deities of the middle sphere belonging to Indra.

121. Now the group of the middle sphere belonging to Indra follows here, (including) the celestial cars and the group of the Apsarases

यद्येन्द्रो m¹d, यद्येन्द्रो hr, याः येन्द्रो f, याद्येन्द्रो k, यत्स्वेन्द्रो br¹r⁴ —गणः सोऽयम् hdr, गण सो यम् b, गणो यम् f, गणो यः म् k —गणयाप्सरसा hdm¹r⁵r⁵r⁷, गन्धर्वाप्सरसा bfk, गन्धर्वाप्सरसम् r¹r⁴ —The evidence of the MSS points to *अप्सरसा* as the original reading. The alteration of *गणया* to *गन्धर्वा* would easily suggest itself, and then the gen pl would naturally be changed (as in r¹r⁴) to the nom for the sake of the construction

122. In Indra^a are contained Parjanya, Rudra, Vāyu, Brhaspati, Varuna, Ka, Mrtyu, and the god Brahmanaspati;

^a The deities of the middle sphere enumerated in this and the following seven ślokas (122-129) are identical with those contained in Naighaṇṭuka v 4 5. The order is, however, considerably diversified here, and two deities are added (Sītā and Lākṣmī)

123 Manyu, Viśvakarman, Mitra, Kṣetrapati^a, Yama, Tārksya, as well as Vāstospati, and also Sarasvat are here;

मन्युश्च hr (मन्युः Naighaṇṭuka v 4), मन्युश्च m¹bfr²r⁵ —अथ ह hm¹r¹bfk, तथ तु r¹r⁴.

^a *Kṣetrasya pātā* in Naighaṇṭuka v 4

124. Apām napāt and Dadhikr̥, then Suparna, Pururavas, Rta, Asuniti, Vena; in his sphere (*āśraye*) also is Aditi;

दधिकाश्च hm¹r, दधिकाश्च r², धवकाश्च b, दधिका च r¹r⁴r⁴, दधिका र्क —वेनश्च hm¹rf, वेनश्चम् k, वेनश्च r⁴, वेन b —तस्मैतस्माद्यये r¹r⁴, तस्मा तस्माद्यये b, तथेन्द्रश्च स्त्रियो hdm¹rfk, तथेन्द्रश्च स्त्रियो r⁵r⁷. Though the weight of the MS evidence seems to favour

तथेन्दुश्च स्त्रियो, I have preferred तस्यैतस्याग्रये because (1) Indu occurs in the next śloka but one, where there is no trace of a corruption, (2) स्त्रियः are not mentioned in Naighaṇṭuka v. 4, 5; (3) अग्रये could easily be corrupted to स्त्रियो, especially in juxtaposition with अदितिः, the latter being the first of the मध्यमस्थाना स्त्रियः (see Nirukta xi. 22); (4) तस्यैतस्य could have been corrupted to तथेन्दुश्च.—With regard to the expression तस्यैतस्याग्रयेऽदितिः cp. ii. 10 तस्याग्रये सरस्वतश्च.

125. and Tvaṣṭr and Savitr, Vāta as well as Vācaspati, Dhātṛ and also Prajāpati, and those who are called Atharvans;

वातो hm^1br , वाचो r^1r^4 , omitted in fk.—चैव अथर्वाणश्च hm^1r , वैवाथर्वाणश्च fk , चैव वाथर्वाणश्च kr^2 .

126. and so also the Falcon, and Agni, as well as she who is called Ilā; Vidhātṛ, Indu, the Dragon of the Deep, Soma, the Dragon, and the Moon;

श्विनश्चैवैवम् r^1r^4 , सजश्चैवैवम् b , भृगवश्चैवैवम् hm^1rbfk , each group of MSS. thus showing both readings (as above in 124). But भृगवः is improbable, because (1) the name occurs below (128); (2) श्विन would then be the only name in Naighaṇṭuka v. 4, 5 omitted in this passage of the BD. (122-129). भृगवः has probably come in here owing to the frequent juxtaposition of the name with अथर्वाणः.—अपिश्च hm^1rbfk , आपश्च r^2 ($r^1?$) r^4 .—तथेळा चैव या स्मृता hdm^1 , तथेलाश्चैव या स्मृताः b , तथेला चैव याः स्मृताः r , तथेलाश्चैव या स्मृताः fk (the $ल$ in f looks like $त्$, k has $त्$).—विधातेन्दुर् hm^1r , विधातेन्दुर् b , विधातेन्दुर् f , विधातेन्दुर् k .—The end of the *varga* is here marked by २५ in hm^1rbfk ; but in d the २५ follows the number of the preceding śloka, २५ (= १२५).

26. Deities and deified objects belonging to Indra's sphere.

127. and the divine Viśvānara, and the group of the Rudras is praised with (hīm), the Maruts, as well as the Angirases, and the Fathers together with the Rbhus.

च वै hm^1rb , चैव kr^2r^2 .—देवो रुद्राणां r^1r^4 , देवो रुद्राणां b , देव भृगूणां k , देव ऋभूणां hdm^1fr . If ऋभूणां were read, the Rudras, occurring as they do in Naighaṇṭuka v. 5, would disappear from the present passage of the BD. altogether. The names in the Naighaṇṭuka occur in the following order: मरुतः। रुद्राः। ऋभवः। अङ्गिरसः। पितरः। Hence both Rudras and Rbhus are to be expected in the present śloka.—चतुर्भिः hm^1r , चतुर्भिः d , च उभिः b , चैवभिः fk . The Rbhus, not the Itus, occur in Naighaṇṭuka v. 5. चतुर्भिः was doubtless changed to चतुर्भिः on account of the reading ऋभूणां in the preceding line. The words मरुतश्चतुर्भिः सह occur at the end of a line in R̥gvidhāna i. 9. 4.

128. Rākā, Vāc, Saramā, and the Āptyas, the Bhrgus, Aghnyā, Sarasvatī, Yamī, Urvaśī, Sinīvālī, Pathyā, Svastī, Uṣas, Kuhū ;

सरमाप्याय hm¹r¹k, सरमाप्याय r², सरमाप्याय b — यम्युर्वशी hm¹r, यम्युर्वशी (probably meant for यम्युर्वशी) f, यम्युर्वशी k, यम्युर्वशी b.

129. Earth, Anumatī, Dhenu, Sitā^a, Lākṣā^b, likewise Go and Gaurī, as well as Rodasī; and he (Indra) is the husband of Indrānī.

सीता लाक्षा hdm¹fr²r³, सीता लाक्षा b, सीता लाक्षा k, सीतिलाक्षा r, श्रीलाक्षे(ला) r¹r⁴ (cp II. 84) — तथैव hm¹r²r³f¹b, तथैव k, दितिय r¹r⁴ — विय इन्द्राख्यायिप hm¹r, वियेन्द्राख्यायिप f, वियेन्द्राख्यायिप k, वियेन्द्राख्यायिप b.

^a Sitā and Lākṣā are the only names in the above passage (122-129) not found in Naighaṇṭuka v. 4, 5 ^b See below, II. 84 (also Ārsūukramanī x. 102), and VII. 51.

130. The metre Tristubh^a and Pankti and the middlemost of the worlds and the middle (i. e. midday) pressing (of Soma), one should know, (belong to his) sphere among these same (gods);

एतिष्वेवायथी hdm¹r, एतिष्वेवायथी fkr²r¹, एतथैवायथी b.

^a The statements of this and the following śloka are based on Nirukta vi. 10 : *atāntānīndrabhaktīni antarikṣaloko mādhyamīnam savanam grīmasa tristubh . . bṛhat sāma, and vii 11 . hemantaḥ panktiḥ . . śākvaṃ sāmety antarikṣāyatanāni.*

131. and the two seasons, Summer and Winter, and the chant which is called Brhat, and the chant which, Śākvara by name, is sung in the Śākvarī verses^a.

अतू च hr¹k, अतू व b — बृहत् bfr¹, बृहत् hd — यज्ञीतं hr¹k, यज्ञीतं b — शाक्वरम् br¹k, शाक्वर b — The only MSS accessible to me which, in accordance with the usage of Vedic works, repeat the last words of the *adhyāya*, are b and f. Whether any of the MSS used by Rājendralala Mitra follow this practice, I have no means of ascertaining. See Roth, Nirukta, Erläuterungen, p 15, last paragraph.—The end of the *varga* is here marked by २६ in bdfkm¹. The last śloka is numbered १३१ in hd. It should be the same in r (instead of १३०); the error = due to २९ being repeated after śloka २२.

^a Cp. Durga on Nirukta vii 10, 11, Bibliotheca Indica ed., vol III, p 364

1. Deities of Indra's sphere.

1. Śakatāyana, moreover, says that to him (Indra) belong (*asyaśraya*) two Stomas, (viz.) that which is called the fifteenfold (*pañcadaśa*), and that which is three times nine in number (*triṇava*)^a.

द्वौ $hr^2m^1bfr^2r^6$, तौ r .—आश्रयी hm^1r , आश्रये b , आचयत् (साकसूनयः) f . The line r^{ab} omitted in k .—यस्य hm^1rb , यस्य fkr^2 .—संख्या hm^1r , संख्यया fk , मख्याया b , संख्यायां r^1r^4 .

^a The statement that the Pañcadaśa Stoma and the Triṇava Stoma belong to Indra's sphere is also made in Nirukta vii. 10, line 1, and xi. line 5 respectively.

2. He is praised in combination (*saṁstutah*) with Pūṣan and Viṣṇu and Varuṇa, and with Soma, Vāyu, Agni, Kutsa, as well as Brahmanaspati^a;

चैव hm^1r , चैक b . In place of संस्तुतचैव पूष्णा f has वृद्धिष्णा, and k वृद्धिष्वा (sic).

^a All the ten deities stated here, and in the following śloka, to be praised with Indra are enumerated in the same sense in Nirukta vii. 10 (lines 3, 4): *athagasya saṁstutavikā devāḥ: agniḥ somo varuṇaḥ pūṣā bṛhaspatiḥ brahmanaspatiḥ parvataḥ kutsa viṣṇur vāyuḥ*.

3. with Bṛhataspati^a as well as (with him) who is Parvata^b by name. They say that in some praises certain (gods) are praised as incidental^c.

बृहत्सतिना चैव $hdm^1r^3br^6$, बृहत्सतिना च तथा r , बृहत्सतिना चैव f , स बृहत्सतिना चैव kr^2 . As MSS. of both families have the reading बृहत्सतिना (following Yaska's etymology बृहतः पाता Nirukta x. 11) it must be original (cp. R's variant in the next pūṣa). The त having dropped out in some, a syllable was added at the end in one variant (r) and at the beginning in another (kr^2).—नाम्ना यस्यापि परवतः hdm^1r^3B , बृहत्सत्यैव च पतिः $r(=r^1r^4)$.—कासुचित्केचिदित्याञ्ज hm^1r , कासुचित्केचिवदित्याञ्ज f , कासुचित्किपुचिदित्याञ्ज k , काचित्केचिवदित्या b .—निपाता hm^1bfk , निपाताः r , निपातः r^1r^4 .—क्षुताः hm^1rfk , क्षुता b , क्षुतः r^1r^4 .

^a Bṛhataspati is doubtless meant as the etymological equivalent of Bṛhaspati (see critical note).

^b Cp. below, iv. 5, where Parvata is explained as representing Indra's bolt (*vajra*).

^c *Nipātāḥ* is here used like *nīpātinaḥ*; cp. Nirukta x. 13: *kāś cid (devatā) nīpātābhūjah*.

4. And the god Mitra is frequently praised^a in the sacred text (*śrūyate*) with Varuṇa, Soma with Rudra and Pūṣan, and again Pūṣan with Vāyu^b;

मिचय A, मिचय B — श्रूयते $hdm^1r^3r^5r^7$, श्रूयते b, यते fk , स्तूयते r — सहासकृत all MSS (cp R, note 3) सहाः सकृत r — पुनः पूषा च वायुना m^1rfk , पुः पूषा च वायुना hd , पुनः सखा च वायुना b

* That is in Indra's (middle) sphere of Roth, Erläuterungen II 105 The statement about these five couples being praised together, follows Nirukta vii 10 *athapti mitro varunena samstuyate pūṣa rudrena ca soma'gnina ca pūṣā vātena ca parjanya* ^b In associating Vāya (not Agni) with Pusan the BD here agrees with the shorter recension of the Nirukta (*vayunā ca pūṣa* Roth, p 201), while the longer recension (as quoted in note *) associates Agni with Pusan see Roth, Erläuterungen p 105, note 3

5. and Parjanya with Vata Elsewhere, however, he (Indra) is here and there (*kvacit*), in these stanzas, hemistichs, verses, (or) hymns (of the Rg veda) as a whole, distinguished (as the deity)

वातेनैव च hdm^1r^2 , वातेनैव तु r, वातेनैव च $fk r^2r^5$, वातेनैव b — न्यव वै क्वचित् $hdm^1r^3r^5r^7$, वै क्वचित्क्वचित् br , वै क्वचित् fk — सूतेष्विषु तु hdm^1rfk , सूतेष्विषु तु r^1r^4 , सूतेष्विषु r^7 , सूतेष्विषु तु b

6. Now the taking up^a of moisture is his function, and the destruction of Vṛtra, (and)—the prevailing feature (*prabhutvam*) of (his) praise—the complete accomplishment of every (kind of) mighty deed^b.

रसादान hdm^1rbfk , रसादानं r^1r^4 — कर्मास्य hdm^1rfk , कर्मा स्याद् b — क्षुतिः hdm^1r , क्षुति b, क्षुतः fk — प्रसुत्वा $hrbfk$, प्रसूत m^1 . — The end of the *varga* is here marked by $in b f k m^1 d$

* One would at first sight be inclined to favour the reading of r^1r^4 *rasādāna* cp Nirukta vii 10 *rasanupradanam*, 'the giving back of moisture,' while *rasādānam* is there stated to be the function of the Sun (see below, 19) But the reading of the text, *rasādānam*, occurring in MSS of both families, is supported by BD : 68, where it is said of the middle Agni (Jatavedas) *rasan . . ādaya . . varsati*, and in iv 38 the function of (the middle) Agni is described as *haranam . . vāro visargam punar eca ca* ^b This *śloka* is based on Nirukta vii. 10, where the three functions of Indra are stated to be the bestowal of moisture, the slaying of Vṛtra, and the accomplishment of every mighty deed, *athāsya karma rasanupradanam vṛtravadho yā ca ka ca balakṛtīr indrakarmava tat*

2. Deities of Sūrya's sphere: his three wives.

7. Thus Indra's group belonging to the middle sphere has been duly specified Now learn the following group of the heavenly sphere (and) belonging to Sūrya.

यः परस्मै dr, यः परस्मै fk, य परस्मै h, यप्परस्मै b, यश्च यस्मै r¹.—गणः hdr, गता bfk.—वृक्षानस hrfk, वृक्षानस b.

8. The two chief gods^a of that (group) connected with Sūrya are the Aśvins^b; while Vṛṣākapaī, Sūryā, and Uṣas^c are the wives of Sūrya^d.

देवावस्मिनी hrbfk, देवी स्वस्मिनी r¹r⁴.—वृषाकपायी all MSS., वृषाकपायि r (cp. B's note 2).—सूर्योपाः hrfk, सूर्योपा b.—पत्नयः hrb, यत्नयः f, यत्नतः kr², पत्नयः r¹.

^a Cp. Nirukta xii. 1: *tāsām (dyusthānānām devatānām) aśvinau prathamāgāminau bhavataḥ*,
^b In this and the following four ślokas (8-12) all the deities enumerated in Naighaṇṭuka v. 6 are mentioned, though in a different order, except Tvaṣṭṛ (omitted perhaps because occurring twice before: i. 108, and i. 125). The list begins with the same four names: Aśvina, Uṣas, Sūryā, Vṛṣākapaī. ^c Cp. below, iii. 10. ^d Cp. Nirukta xii. 7: *sūryā sūryasya patnī*.

9. From that (heavenly world) they return hitherward^a, reversed, in connexion with him (Sūrya). They call her Uṣas before sunrise^b, Sūryā when midday reigns^c,

अमृतोर्वीह् hrf (र्वीह् f) k, अमृतोर्वीह् r⁶r⁷, अमृतो वाह् m¹, अमृतो वान् b.—प्रतिलोमास् bfkrd, प्रतिलोमाःस् b.—तदाश्रयाः hr, तदाश्रया b, तदाश्रयाः fk, फलोदये r¹r⁴.—पुरोदयात् hfr, पुरोदया k, पुरोदयात् b, पुरोदये r¹r⁴ (cp. below, vii. 121).—सूर्या r, सूर्या hdm¹fk, सूर्या b.

^a The words *amuto 'rvāḥ* are doubtless suggested by Nirukta vii. 24: *amuto 'rvāḥcaḥ paryāvarṇante* with reference to the rays of the sun. ^b Cp. iii. 10: *prāg udayāt*, and vii. 121. ^c The expression *madhyamdine sthite* also occurs in Ṛgvidhāna i. 9. 2.

10. but Vṛṣākapaī at the setting^a of the sun. In his sphere (*āśraye*) also are Saranyū, Bhaga, Pūṣan, Vṛṣākapi;

वृषाकपायी all MSS., वृषाकपायि r.—सूर्यस्व तामेवाह्मस् r¹r⁴, सूर्यस्व तामेवाह्म bfr², सूर्यस्व तामेवाह्म k, सूर्यास्वकाले आह्म hdm¹, सूर्यास्वकाल आह्मः r.—तु निमुचि r¹, तु निमुचि r², तुति निमुचि b, तुतिप्वुचि hdm¹rfk.—तस्याश्रये m¹br (cp. above, i. 124), तस्याश्रये hr², तस्याश्रये f, तस्याश्रयो k.—सरण्युश्च hm¹r, सरण्युश्च f, शरण्युश्च b, तसायुश्च k, तसायुश्च r².—वृषाकपिः hm¹rb, वृहस्पतिः fkr².

^a *Tu nimuci*: this is a good instance of the B MSS. preserving, in a corrupt form, the undoubtedly original reading; of the agreement of an A MS. (r¹) and a B MS. (b) in preserving an original reading (cp. i. 126); and of A MSS. (in agreement with some B MSS., fk) showing a corruption in a seemingly correct form: *statiṣv rci*.

11. Yama, Vaiśvānara^a, Visnu, Varuna, Aja ekapād, and Earth (*prthivī*), and Ocean (*samudra*), the Gods, and the Seven Seers (*saptarṣayaḥ*);

वेद्यानरः all MSS, विद्यानरः Naighaṇṭuka # 6 as well as 5 (both celestial and atmospheric), the latter form occurs above, 1 127 — समुद्रश्च bfk (Naighaṇṭuka v 6 समुद्रः), समुद्राश्च hdm¹r — The end of the *varga* is here marked by २ in dbfk, but by ३ in hm¹

^a For a similar discrepancy, cp above, 1 110 (Nārāsaṃsa and Nārāsaṃsa)

3. Deities of Sūrya's sphere (continued)

12. the Ādityas, the Hairy Ones^a (*keśinah*), and the Sadhyas, Savitr with the Vasus, Manu, Dadhyañc, Atharvan, the All (gods)^b, the Steeds (*vājinaḥ*), the Wives of the Gods

सविता hm¹r, सद्येच b, सद्येच fk — वसुभिर् hm¹r, तसुभिर् b, वसुभिर् fk — दध्यङ्ग^a dr, दध्यङ्ग^a hm¹fk, दध्यङ्ग^a b

^a In Naighaṇṭuka v 6 both *keśi* and *keśinah* occur Both may be meant by the prior member of the compound used in the text, *keśi-sādhyāḥ* ^b *Vīṣve* is occasionally used in the Bṛhaddevatā for *vīṣve devāḥ* see Index of Words, sub voce

13 That^a (heavenly) world, the third (Soma) pressing^b, the Raivata and the Vairūpa chant (*sāman*), and the Rains as well as the Cold Season;

असी तृतीयं सवनं लोकाः r, असी तृतीय सवन लोकाः hm¹, असी तृतीयसवनं लोकाः r¹r⁴, असी तृतीयः सवनलोकः b, असी तृतीयः सर्वेन लोम fkr³ (सर्वेन f) — साम च m¹r, सामा च hbfk — शिशिरोऽथ hrfk, शिशिरो य b

^a This and the next śloka are based on the following statements of Nirukta vii 11 (lines 1 and 6) — *athastāny adityabhaktiṃ asau lokas tṛtīyasavanam varṣa jagatī sapta-dāśastomo vairūpaḥ sama* and *śiśiro 'tchandas trayasīrmāstomo raivataṃ sāmēti dyubhaktiṃ*

^b The order of the words in the text, *asau tṛtīyaṃ savanam lokāḥ*, in which all the MSS agree, is a curious transposition, on metrical grounds, of the words of the Nirukta A similar transposition is sometimes found in the case of *pratīkaḥ* (cp i 57, iv 122, v 169)

14 and the thirty-threefold Stoma and that which in arrangement (*līptiā*) is seventeenfold; and the metre called Jagatī as well as the Atichandas metres

य लोमः bfk, यः लोमः r, यत्लोम r¹r⁴, यः लोमः m¹, यः लोम hdm — कृष्या hm¹fk, क्षिप्या b, क्षप्या d कृष्या r — छन्दस्य hdm¹r, छन्दस्य b, छन्दसाय r¹r²r⁴r², (तथा) एद - - चय (याः) f, (तथा) एद - - र्यय (ये) l.

15. And what relates to Puruṣa, they say, is his (*asya*); now all this (universe: *etat sarvām*) is related to Puruṣa^a. Three gods are to be recognized as associated with him (*etasya*) in praise:—

चाङ्गर् hm^1r , चाङ्गर् k , चाङ्गर् fb .—सर्वमेव तु hm^1r , सर्वमेव ह $fk r^2$, साक्षमेव तु b .—संक्षविकास्त्रयः hm^1r , संक्षविकास्तु ये f , संक्षविकास्त्रये k , साक्षविकास्त्रयः b .

^a Cp. above, i. 73.

16. (viz.) the Moon and Wind (*Vāyu*) and that which is regarded as the Year (*samvatsara*)^a. Now some offer to him an oblation addressed to Sūrya and^b Vaiśvānara.

यश्च संवत्सरं r^1r^4 , पंच संवत्सरं $fk r^2$, पंचमं वत्सरं bdm^1br .—केचित्तु hm^1rfk , केचिद्धि b .—निर्वपन्त्य^c hm^1bfk , निर्वपत्य^c r , निर्वपति r^1r^4 .—सौर्यवैश्वानरं hm^1bfk (Nirukta vii. 23, last two lines), सौर्यं वैश्वानरं r .—इविः $hdfk$, विदुः b .—The end of the *varga* is here marked by $ṛ$ in $hdbf$, by $ḷ$ in m^1 , not at all in k .

^a This line follows Nirukta vii. 11, line 3: *candramasā vāyunā samvatsarapeṭi sam-stavaḥ*. ^b Cp. Śaṅgurniśiṣya on x. 88: *saurya vaiśvānariyam: sūryadevatyaṃ vaiśvānara-guṇāgni devatyaṃ ca*.

4. Sūrya and Vaiśvānara a form of Agni.

17. For (the hymn) addressed to Sūrya and Vaiśvānara^a appears like ■ hymn of his (Sūrya's: *tat-sūktam*): (whether) ■ stanza, a hemistich, or a verse, or a couplet, or a triplet (is regarded).

तत्सूक्तम् hm^1rfk , न सूक्तम् br^1r^4 .—इव $hrfk$, इह r^1r^4 .

^a RV. x. 88; see Sarvānukramapī and Śāyana's introduction to that hymn; cp. also above, i. 100, 102, and Nirukta vii. 23 and 24.

18. But by that expression containing the word 'head'^a (his) praise is apparent. Here the identity of Sūrya, Vaiśvānara, and Agni appears.

प्रवादेन hm^1r , प्रपादेन $bfk r^2$, प्रयोजेण r^1r^4 .—दृष्टा मूर्धन्वता m^1rb , दृष्टा मूर्धन्वता hd , दिष्टा मूर्धन्ता f , दृष्टा मूर्धन्ता k .—सूर्यवैश्वानराग्नीनाम् kr , सूर्यवैश्वानरीराग्नीनाम् b , सौर्यवैश्वानराग्नीनाम् $hr^1r^4m^1fr^2r^2$.

^a *Mūrdhanvatā*: that is in RV. x. 88. 5, 6, where Agni is described as being the head (mūrdhā), or standing at the head (mūrdhan) of the world; cp. Nirukta vii. 27.

19. Now the holding^a (*harana*) of moisture in that (celestial) world (*amutra*) also by means of (his) rays—this is (his) function:

wherefore all beings fail to distinguish (him) very clearly by the eye.

हरणं तु रसस्थितत् $r(r^1r^4)$. हरणं रस्मिभिश्चास्य $hr^3m^1fr^5r^7$ (°ण, °श्चि° f), हिरण्यश्चि-
भिश्चास्य k I have adopted the reading of r , against the weight of the MS evidence,
because on the one hand *rasa* or a similar word is necessary (cp 1 68, ii. 6, iv 38),
and, on the other, *rasmibhīḥ*, as coming at the end of the line, is superfluous here Its
occurrence here also is doubtless an early corruption due to anticipation helped by the
identity of the first syllable of *rasasya* and *rasmibhīḥ* —कर्मामुच च $hr^3bfr^5r^7$, कर्मणामुच
 r —येन नातिविजानन्ति $hdr^3m^1r^2r^5r^7$, येन नातिविजानाति bfr , यानीमानि च पश्यन्ति
 r —सर्वभूतानि br , सूर्यभूतानि $hr^3m^1fr^2r^5r^7$. सूर्य°, the reading of most of the MSS,
would be an easy corruption of सर्व°, partly owing to the $ū$ of °भूतानि, and partly because
सूर्य° would be in the mind of the copyist The expression सर्वभूतानि recurs in ii 31 But
सूर्यभूतानि might have been the original reading —चक्षुषा $hdr^3m^1bfr^2r^5r^7$, त्रिजसा r

* This word = probably meant to express the double phrase of the Nukta (vu 11)
athāśya karma rasādānam rasmbhīḥ ca rasādāhanam, 'the taking up and holding of moisture
with his rays.'

20. Now distinguishing correctly in the formulas this dis-
tribution of these (three deities) which arises* from (their different)
powers and spheres,

विजानन् r^1r^4 , विजानं b , विज्ञान hm^1k , विज्ञानं f , विज्ञाय r .

* *Vibhūti-sthāna-sambhavam*, a bahuvrīhi, as in 1 104, but *vibhūti-sthāna-janma* in
1 96 is a dvandva.

21. Teaching, studying, and reciting a formula (addressed to
them), a man attains to the sphere of, to identity of world (and)
intimate union with, these same (gods)

अध्यापयन्नधीयानो hm^1rfk , °यन्वीयान b —मन्त्रं विवानुकीर्तयेत् m^1r , मन्त्रं विवानु-
कीर्तयेत् b , सत्तु विवानुकीर्तयेत् r^1r^4 , मन्त्रं विवानुकीर्तयेत् fk (°येत् corr. to °यत् f), मन्त्रे
विवानुकीर्तयेत् hd —स्थानं hm^1r , स्थानं bfr —सालोक्यं r , सालोक्य $hdkf$ (मा° f), सार्क-
लोक्य b —एव गच्छति Bhr^3m^1 , अधिगच्छति r —The end of the *varga* is here marked by
8 in $hdbfm^1$, not in k

5. Five names of Agni. Derivation of Agni, Dravinodas, Tanūnapāt.

22 Now as to the hymns, the poets proclaim (in them) five
names of Agni, twenty-six of Indra, and seven of Sūrya

मूत्रानि hdm^1rbfk , मूत्रेषु r^1r^4 . —यद्विशतिस् hdb , °शतिः f , °शति m^1k .

23. The separate explanation, based on the function^a (of the god), of each of these here, do ye listen to as duly stated by me in its entirety.

^a With *prithān-nivacanam karmajam* cp. *vibhāgaḥ vibhūtt-sthāna-sambhavam* in 20.

24. Because he was born at the beginning (*ag-re*) of beings, and because he is a leader (*agra-ñi*)^a at the sacrifice, or (because) he unites (his) body (*aṅgam sam-nī*)^b, he is praised by sages under the name of 'Ag-ni.'

अग्रिर् hm¹r, अग्रिर् bfk.—संनयते m¹fk, सन्नयते hrb, सन्तिष्ठते r¹r⁴.—चांगं hdm¹, वांगं fk, चांगं b, चाये r¹r⁴.

^a These three etymologies are practically identical with those of Nirukta vii. 14: *agrañir bhavati, agram yajñeṣu prañiyate, aṅgam nayati samnamamānaḥ*; cp. above, i. 91.

^b *Sam-nayate* is doubtless meant to correspond to Yāska's *nayati sam-namamānaḥ*.

25. Kutsa^a observing the action by which he bestowed^b *draviṇa*^c—wealth or^d strength—proclaimed him as Draviṇo-das (1).

वापि hm¹r¹fk, वा b, वीव r¹r⁴.—प्रायच्छेन r, प्रायच्छेन f, प्रायच्छेन hdm¹, प्रायद्धेन k, प्रयद्धेन br¹r⁴: cp. RV. i. 96. 8 प्र यंसत् (indicative aorist in form, but injunctive in sense).

^a In RV. i. 96. 8.

^b The ā in the majority of MSS. seems decisive in favour of *prāyachad* as against *prayachad*.

^c Cp. Nirukta viii. 1: *dhanaṁ draviṇam ucyate*

... *balam vā draviṇam*. ^d Though *vāpi* gives one syllable too much to the line, it is probably original, as the rhythm at the end of the pāda is normal (— — —), the two syllables at the beginning (*draviṇ-*) taking the place of one long one. For analogous irregularities in the Mahābhārata, see Hopkins, *The Great Epic of India*, p. 52.

26. This (terrestrial) Agni is Tanūnapāt (2). For that (celestial) Agni is *tanu* from *tanana* (extending): from him the middle (Agni) was born, then from the middle one, in (his proper) place, this (terrestrial) one^a.

तननात्तनुः fr, ततनात्तनुः m¹, तनना तनुः k, तनात्तनुः h, ततरात्तनुः h, तपसा तनुः r¹r⁴.—वज्जे hm¹r, यज्जे bfk.—स्थानोऽयं hm¹r, स्थानोऽयं f, स्थानोऽयं kr², यव h, यद्येव r¹r⁴.—The end of the *varga* is here marked by ५ in hdm¹bfk.

^a Cp. below, iii. 64.

6. Narāśansa, Pavamāna, Jātavedas.

27. The poets call an immediate^a descendant (*prajām*) grandson (*napāt*), and this (terrestrial) Agni is the grandson^b of that (celestial) one; hence he is Tanūnapāt.

अनन्तरां hbr⁵r⁷fk, अनन्तरं dr.—छपखवः hrb, छपाखवः m¹, धूपखचः fk—अमुष्य hm¹r, अमुच्य b, अमुध्य r³, अनुध्य fk

* This expression is borrowed from Nirukta viii 5 *napād iti anantarāyāḥ prajāyā nāmadheyam* 'Next after a son' is evidently the meaning here of *anantara* ^b Yāska also explains *Tanūnāpāt* as a 'grandson,' but in a different sense (cow, milk, sacrificial butter), as the word, according to him, designates the *ajya*. He also quotes Śākapūni's divergent explanation of Agni as a 'grandson' (atmospheric waters, plants, Agni)

28. Because he is individually (*prthaktvena*) lauded (*śams*) by men (*nr*)^a combined at the sacrifice, therefore poets praise this (Agni) as *Narāśamsa* (3) in Āpri hymns

पुयत्तेन hdm¹f, पुयत्तेन kr, पुयत्तेन b—समासेषु hr³fm¹kr²r⁵r⁷, समसेषु b, समसेन r—यद्वस्यते m¹b¹fk, यद्वस्यसे hd, यद्वस्यते r, यदास्यति r¹r²(r⁴?)—कारवः hdm¹r¹b¹fk, सूरयः r¹r⁴

* This is evidently based on Śākapūni's explanation of *Narāśamsa* as Agni (Nirukta viii 6) *narasḥ prafasyo bhavati*. Katthakya's explanation of *Narāśamsa* = sacrifice (*yajña*) is given below, iii. 2

29. And again because the terrestrial Agni purifies (*punāti*) this universe, therefore he is praised by hermit seers as (the Purifier)^a *Pavamāna* (4)

पुनाति hr, पुति b, जानाति fkr².—य च hm¹r, य च fkr⁴, यवः b—वेखानसपि-
मिक्षेन hm¹r, वेखोमसरिपिमिक्षेन b, वेखानस अपिमेन r³, वेपानस अपिमेन k, वीपा-
नसपिमेन f. This sloka is omitted here, but added after 31, in a somewhat altered form, by r¹r⁴.

* Cp above, i. 66.

30. Again, because when born (*jāta*) he knows (*veda*) beings, he is spoken of as *Jatavedas* (5), and because he became one in whom knowledge (*vidyā*) was produced (*jāta*), or (because) when born (*jāta*) he knows (*adhi-tetti*) wealth ;

आतवेदाय कथ्यते hm¹r¹fk, जातं वेदाय विद्यते b, जातैर्यद्वाय विद्यते r¹r⁴ (cp i. 92)—यक्षिष hm¹kr, यक्षिष b, यक्षिष r¹r⁴—जातविद्यो hm¹r, जातवेद्यो b¹fk, जातं वेदो r¹r⁴r⁷—वित्तं hr³m¹b¹kr²r⁵, वित्तं f, वित्तं k, वित्त्वा r—धिवित्तिं वा hm¹r¹b, धिवेति वा fk, य वेत्ति वा r¹r⁴.

31. or because when born (*jāta*) again and again he is known (*vidyate*) by all beings, therefore he, as the Indra of the middle part (of the universe)^a, is praised as *Jātavedas*^b.

जातः hm^1r , जातं k , जातां bfr^1r^4 .—मध्यमाग्निद्वौ $hr^1m^1bfr^2$, मध्यमाग्निद्वौ r .—
After this (31) śloka, r^1r^4 add 29 in the following modified form:

पुनाति यदिदं विश्वं ह्येषोऽग्निः पार्थिवोऽप्सु सन् ।
वेदानसाश्रितैस्सप्तात्यवमान इति सुतः ॥

The end of the *varga* is here marked by \ddot{e} in $hbfrk$, not in m^1 .

^a Op. above, i. 99, where a hymn to Jātavedas means one addressed to the Middle Agni; ep. also i. 67. ^b Two etymologies of Jātavedas have already been given in i. 92, *jāto vidyate* and *jātaiṛ vidyate*, the former being identical with the fourth given in ii. 30, 31. There are thus five which correspond more or less to the five given in Nirukta vii. 19: three of these, *jātauidya*, *jātauita*, *jāte jāte vidyate*, are followed by the second, third, and fourth in the above two ślokas (30, 31), another, *jālāni veda*, is partially followed by the first, while the fifth, *jālāni . . anap viduh*, is followed by the second in i. 92 (*jātaiṛ vidyate*).

7. The twenty-six names of Indra: Vāyu, Varuṇa, Rudra, Indra.

32. But because he, in a most subtle form, abides in the air as the one pervading (*vyāpya*) the three (worlds), the seers adoring (him) by reason of this function, called him Vāyu ^a (1).

यत्तु चीन् bfr , यत्तू चीन् m^1 , य तु चीन् k , यन्तु चीन् br^2r^4 , यत्तन्वा r^1 , यन्तन्वा r^4 .—
चैन्तः hm^1r , चैन्त b , चैतं r , चैन्ति $r^3kr^2r^4r^1$.

^a Vāyu comes first in the Naighaṇṭuka (v. 4) in the list of the deities of the middle sphere: ep. Nirukta x. 1, and Roth, Erläuterungen, p. 134. Twenty-three of these twenty-six names (the first eight in the same order) occur among the thirty-two of Naighaṇṭuka v. 4, the three others appearing in Naighaṇṭuka v. 5. Op. above, i. 122-129.

33. But because with concrete moisture he alone covers (*vr̥ṇoti*) ^a these three (worlds), the singers in their praises speak of him, by reason of this faculty, as Varuṇa (2).

चीषीमान्यावृषोत्येको hm^1rbfk , चीनिमानावृषोत्तोकात् r^1r^4 .—तयेनं bfr , तेनेनं hm^1 .—श्रतया $hrbfrk$, श्राङ्गः m^1 .—रूपण्यः hm^1rb , पण्यः r , पराय च k , तु कारयः r^1r^4 .

^a This follows the etymology of Nirukta x. 3: *varuṇo vr̥ṇōṣi sataḥ*.

34. Because he roared (*arodit*) ^a in the air, giving rain with lightning ^b to men, therefore he is highly praised by four seers ^c as Rudra (3).

अरोदीद् hm^1rbfk , रोह्यन् r^1r^4 .—विबुद्दृष्टिं ददन्नृणाम् hm^1r , विबुद्दृष्टिमदानृणाम्

fk, विबुद्धिरदानृणाम् r^1r^4 .—इत्यमिसंजुतः hm^1rk , (ब)द्रत्यमिसंजुतः f , इत्यमिधीयते r^1r^4 —This śloka (34) is omitted in b.

* This is one of the etymologies of *Indra* given in *Nirukta* x. 5: *yad arodit tad rudrasya rudratvam iti hāndramkam*. Yāska remarks that the name may also be derived from the root *ru* ^b Cp *vātavṛṣṭi*, 'rain with wind.' ^c That is, by Kanva (i. 43), Kutsa (i. 114), Grtsamada (ii. 33), and Vasistha (vii. 46).

35. And having become the established (source of) life of the four kinds of beings, he rules (*īṣṭe*) over this universe; therefore he has been named *Indra* (4).

इष्टे hd , इष्टे m^1r , इति fb , इति k .—सर्वस्य hm^1r , सत्वस्य fk , सर्वस्य b .—स स्रुतः hm^1rbf , संस्रुतः k —Śloka 35 comes before 32 (that is, at the beginning of the *varga*) in bfk . It is omitted in r^1r^4 .

36. Because he, associated with the Maruts, at the (proper) time bursts open (*dr̥ṇāti*) refreshment (*īrām*)^a in the sky, accompanied with great roar, therefore the seers called him *Indra*.

इरां दृणाति hm^1rb (= *Nirukta* x. 8), इरा ददाति r^1r^4 (इरां ददाति is the second derivation in *Nirukta* x. 8), इरां दृणाति f , इरां दृणाति k .—ध्रुवन् hrb , ध्रुवम् fk —रवेण hm^1rb , रौरवेण fk —The last pāda in m^1 is तेनेन्द्र इति स स्रुतः repeated by mistake from the last śloka—The end of the *varga* is here marked by ॐ in hm^1bf , not in k .

* This is identical with the first of several etymologies given in *Nirukta* x. 8.

..

8. *Parjanya*, *Byhaspati*, *Brahmanaspati*, *Ksetrasya pati*, &c.

37. Because he alone endows (*prārjayati*)^a this earth at the (proper) time with moisture produced from the sky, therefore the seers *Atri*^b and the son of *Urvaśī*^c (*Vasiṣṭha*) speak of him as *Parjanya* (5).

यदिमां hm^1 , यदिमा fk , यदिमा b —प्राञ्चयत्येको hm^1 , प्राञ्चयत्येक fk , प्राञ्चयत्येक b —चर्यो hdr , चर्यो r^1r^4 , च चर्यो f , चर्यो b , चर्यिस् m^1 .

* The four etymologies of *Parjanya* given in this and the following śloka are identical with Yāska's in *Nirukta* x. 10: *parjanyas tṛper ādyantaviparītasya tarpayitā janyah, parajetā rā janayitā rā, prārjayitā rā vasisthām*. ^b As composer of the *Parjanya* hymn, v. 83.

^c *Vasiṣṭha*, several times thus referred to by his metronymic (e.g. ii. 44. 156, iii. 56; cp v. 149, 150), is the author of the other two *Parjanya* hymns, vii. 101, 102.

38. Because he gladdens (*tarpayati*) the worlds, and because he is genial (*janya*)—friendly to the people (*jana*)—(or because he is) ■ supreme (*para*) conqueror (*jetā*) or generator (*janayitā*), therefore (Kumāra) Āgneya^a sang (of him as Parjanya).

तर्पयत्येव यल् h m¹ r, तर्पयंतिष्वयं f k, तर्पयव्यंयव्यं b. —लोकान् h f k, लोकान् m¹ r, लोकां b. —परो जेता h m¹ r b (Nirukta x. 10), पुरो जेता f k r². —यद्वाग्नेयस्ततो b f k, यद्वाग्नेयस्ततो r³ m¹, यद्वाग्नेयस्ततो r, यद्वाग्नेयास्तुस्ततो b, यद्वाग्नेयास्तुस्ततो d. —38 is omitted in r¹ r⁴.

^a As the alternative author of vii. 101, 102: cp. Ārṣānukramaṇī on those hymns: *agnīputraḥ kumāro vā vasiṣṭho vā svayaṇi munīḥ*, and *Sarvānukramaṇī: ete kumāra āgneyo 'paśyad vasiṣṭha eva vā vṛṣṭikāmaḥ*.

39. Because he protects (*pāti*) the two great (*bṛhat*) worlds, the middle and the highest, he is, by reason of this great function, lauded as Bṛhaspati^a (6).

बृहता h m¹ r, बृहन्ति f k r², बृहत् b. —°तिरिजितः b, °तिरिजितः h d m¹ r, °तिःरि-जितः i, °ति इतिरितः k.

^a Cp. Yāska's etymology (Nirukta x. 11): *bṛhaspatir bṛhataḥ pātā pālayitā vā*; *bṛhataḥ* being explained by *Durga na mahato asya jagata udakasya vā*. Cp. ii. 3: *bṛhataḥ patinā*.

40. Speech is Brahma and truth is Brahma, this whole world is Brahma; therefore Śaunahotra^a (Gr̥tsamada) praising sang (of him) as protector (*pātāram*) of Brahma^b (i. e. as Brahmanaspati, 7).

वाग् b, वाक् h m¹ r f k. —पातारं h m¹ r, पानानां f k, पातीमां b. —ब्रह्मणस् h m¹ r, ब्राह्मणास् f b. —°होच सुवज् h, °होचः सुवन् r, °होच सुवं b, °होच सुवन् m¹, °होचं स्ववं f k. —This śloka (40) omitted in r¹ r⁴.

^a In RV. ii. 23–26. ^b Nirukta x. 12: *brāhmaṇaspatir brāhmaṇaḥ pātā vā pālayitā vā*.

41. Because he entered into the earth (*kṣītau*)^a at the (proper) seasons, distributing food to the nations^b (*kṣītibhyaḥ*), therefore Vāmadeva^c, praising (him), calls him 'Lord of the Field' (8).

अन्नं h m¹, अन्नं d, अन्नं r³, चयां r. The reading of 41^{ab} in the text is that of h d m¹ r (presumably r³, as r¹ r⁴ omit this line here); this form of the line is added by b f k r² r¹ r⁴ after 60^{ab} (see v. r. there), instead of it b f k, and in addition to it ■ (= r²; omitted in r³ r⁵), have here—

ददाति यद्वसन्तर्त्ता चेचि य वरजं पुनः । b f k

ददाति यदि सङ्क्षिप्ते तृतावम्बरं पुनः । r

which probably represent—

ददाति यद्वसन् चेच्च लुतावम्बरजं पुनः ।

वामदेव $hm^1 bfk$, वामदेवः r , पाकदेव $r^1 r^4$.

* Nirukta x 13 *īśetrasya patih ksetram kṣiyater nscāsakarmanas, tasya pātā vā pālayitā vā.* ^b The amended form of this line as found in some of the MSS (see critical note above) would mean 'because dwelling in the field he again in due season gives rain.' ^c In RV. iv 57

42. Because he declared him who, connected with the middle world, is to be seen by the mind (only), with truth (to be) in truth (*satya*)^a, the same (Vāmadeva) praised him as Rta^b (9).

मनसेमं $hm^1 bfk r^1 r^4$, मनसेयं r^2 , मनसोम r^3 .—तु यद्वसन् $h dr$, तु यद्वसं $m^1 b$, तु भावसं $fk r^2$, इमं दृश्यं $r^1 r^4$.—शंसत् $hm^1 r$, सशत् k , संसं b —सत्येन सत्ये चै $h r b$, सत्येन संत्ये चै f , सत्येन संत्ये चै k , सत्ये सद्ये चै m^1 .—स एष $hm^1 r bfk$, च एष $r^5 r^7$ —ऋतम् $hm^1 r bfk$, ऋयिः $r^1 r^4$.—The end of the *varga* is here marked by ८ ११ $h dm^1 bfk$

* Rta is explained in Nirukta iv 19 as *satyam vā gayānam vā* Cp also Śāyana on RV. iv 23 8 ^b RV iv 23 8 (in illustration of *rta*) is commented on by Yāska in Nirukta x. 41 cp Roth, Erläuterungen, on this passage

9. Vāstospati, Vācaspati, Aditi, Ka, Yama.

43. And by his magical power he abides in the air with internal moisture^a shed with thunder^b hence he (Vāmadeva) again^b spoke of him (as such in) 'the call of Rta' (*rtasya ślokaḥ*)^c.

रवेणान्तरसिः चिप्ति. $h dm^1 r$, रवेणान्तरसि चिप्ति b , रवेणान्तरसि चिप्ति fk , रसं चिप्ति रवेणान्तरसि $r^1 r^4$.—क्षिप्ति व्योम्न्येष $h fr$, क्षिप्ति व्योम्न्येष $m^1 k$, क्षिप्ति व्योम्न्येष b —अतस्य श्लोकं $hm^1 rfb$, अतस्य श्लोकं k —इत्येष $hm^1 rb$, इत्येषा fk —पुनश्चिन्तं $hm^1 rb$, पुनश्चित् f .

* With reference to the meaning 'water' (Nirukta ii 25 *ītam ity udakanāma*); cp below, u 50 ^b That is, first in the sense of 'truth' (*satya*), now in the sense of 'water' (i.e. cloud-water, lit 'internal fluid'. *antārāsa*) ^c RV. iv. 23 8^o see Nirukta x. 41.

44. But because (being in the) middle (sphere) he granting an abode (*īāstu*) to the world, protects^a (it), therefore the son of Urvaśī (Vasistha) proclaims him (to be) Vāstospati (10) in four (formulas)^b.

प्रयच्छन् r , प्रयच्छन् hd , प्रयच्छन् m^1 , प्रयच्छ b , प्रयच्छ fk .—मध्यमः स $h dm^1$, मध्यमस्य

bfr (cp. critical note on i. 92 : *jātaḥ san* and *jātasya*).—वाक्सीप्यति hdr, वाक्सीःप्यति; k, वाक्सीप्यति f, वाक्सीः पति b.

■ Nirukta x. 16 : *vāstospatir* : *vāstu vasater nivāsakarmayas*, *tasya pātā vā pālayitā vā*.
 b RV. viii. 54. 1-3. 55. 1. *Caturbhīḥ*, here and in some other passages of the BD. (see Index of Words), refers to stanzas, not hymns. *Mantraiḥ* is perhaps to be supplied here, not *ṛgbhīḥ* : but see vi. 41, where *ṛgbhīḥ caturbhīḥ* actually occur in juxtaposition.

45. Since the Vedas are learned with speech (*vāc*), (and) the metres there (are recited) with speech, and moreover speech is this universe, therefore (he is) praised as 'Lord of Speech' (11) ^a.

वाचा वेदा hm¹rb, वाचो वेद f, वाचो वेदे k.—This śloka (45) is omitted in r¹r⁴.

■ Nirukta x. 17 : *vācaspatir*. *vācaḥ pātā vā pālayitā vā*.

46. And because he abides (in the) middle (sphere) surrounding (the world) ^a, not afflicted (*dina*) on any side, therefore the seer Rāhugaṇa Gotama^b proclaims him as Aditi^c (12).

न कुतश्च हm¹, न कुतश्चैव r¹r⁴, कुतश्चैव b, न कुतश्चैव rfr².—गीतमो r¹r⁴bm¹, गीतमो hfr. Cp. critical note on i. 58.

^a Cp. RV. x. 90. 1 : *sa dhūmim vivrato vṛtvātīṣṭhat*. ^b In RV. i. 89. 10 (Nirukta iv. 22, 23). ^c Nirukta iv. 22 : *aditir adinā devamātā*.

47. But because he is a protection to creatures, desiring (their) *ka*—happiness (*sukha*) ^a—in his heart, therefore the seer Hiranyagarbha^b, adoring^c (him), spoke of him as Ka (13).

यच्छर्म hm¹fr²r³, यच्छर्म b, यच्छत r, यद्धर्म k.—कमिह्मनसा सुखम् hm¹r²r⁵, कमिह्म मनसा सुखम् bfr, एष वीरः शिवः सुखः r.—तेनैवम् hm¹r, तेनैवम् bfr.—अर्च-
 नुवाच कम् b, अर्चतु वाचकम् r, अर्चतुवाच कम् f, इह्मनुवाच कम् hm¹r³r⁵r⁷, एव तु
 वाचकम् kr².

^a *Sukha* is one of the three explanations of *ka* given in Nirukta x. 22 : *kaḥ kamano vā kramaṇo vā sukho vā*. ^b The reputed seer of RV. x. 121; see Ārgṇanukramanī x. 59 and Sarvānukramanī on x. 121. ^c Cp. *arcantaḥ* in ii. 32.

48. He giving^a (*prayachan*) offspring here, and gathering (them) goes forth^b (to the other world) : therefore the seer Yama^c calls him, the son of Vivasvat^d, Yama^e (14).

प्रजाः hr³m¹br, प्रजां fk.—प्रयच्छन् hr³m¹r², प्रयच्छन् bfr, प्रयच्छति r, नियच्छति :
 r¹r⁴.—संगृहीत्वा hr³m¹r⁵r⁷, संगृहीत्वा fk, संगृहीत्वा b, संगृहीत्वा r.—प्रयाति hr, ह याति

bk ह यानि f ह यानि r⁴ — यमो यमम् r¹r⁴, यमा मु b यदो यमा f पदो यमा k
 पुनर्यमम् hm¹r — The end of the *varga* is here marked by e in hm¹bfk

^a Nirukta x 19 *yamo yachati safah* ^b Cp RV x 14 1 (commented on in
 Nirukta x 19) *pareyavamsam sangamanam jananam* ^c The reputed seer of RV
 x 14 cp Āsanukramanī x 6 and Sarvanukramanī on x 14 ^d RV x 14 1 *vas-*
vasvatam yamam ^e Cp Nirukta x 20 *agnir api yama ucyate*

10 Mitra, Visvakarman, Sarasvat, Vena, Manyu

49 Because all men making (*mitrikriya*) a friend (of him)
 worship him, therefore Viśvamitra^a himself praising (him) calls
 him 'Mitra'^b (15)

मित्रिहृत् hm¹bfbk मित्र हृत् r¹r⁴ — यदिन् hm¹r यदिने fkr², यदेते r¹r⁴

^a In RV iii 59 1 (commented on in Nirukta x 22) ^b That is, 'Friend' None
 of the three etymologies given in Nirukta x 21 1 is here followed

50 Because at the close of the hot months he refreshes the
 earth with water (*ritā*)^a, creating the activity^b (*harma*) of every
 thing (*visvasya*) therefore he (is called) Viśvakarman (16)

निदाघमासातिगमे m¹r निदामासातिगमे hd निदाघमासातिगमे lk निदाघमा
 सातिगमे b — यदृतेनाचति चितिम् hm¹rbbf (चति f) यदृतेनाचति चति kr², यदि सेना
 यवीचितिम् r¹r⁴ — जनयन् hm¹r जनय b जयत् f जनयत् k — तेन स hm¹rbbf तेन तु
 r¹r⁴

^a Cp above xl 43 ^b Cp Nirukta x 25 *viśvakarma sarvasya karta*

51 Because he has lakes (*sarāmsi*) full of ghee in the three
 worlds, (the seer)^a proclaims (him) as 'Sarasvat'^b, (while) Vāc
 (speech) they call Sarasvatī^c

यत्त्रिपु m¹dr यत्त्रिपु hfk यत्त्रिपु b — इति माह hm¹rff इति प्राण b (cp iv 39)
 इतीमन्तु r¹r⁴ — वाच माह सरस्वतीम् all except r¹r⁴ which read दीध्यन्मीर्वशी, i e
 दीर्घतमीर्वशी

^a That is Vasistha in RV vi 96 4 6 one of these three stanzas being quoted by
 Yaska (Nirukta x 24) for Sarasvat but without explanation ^b Yaska, Nirukta x 24
 does not explain Sarasvat, merely remarking *sarasvat vyakhjatah* This must refer to
 ii 23 where Sarasvatī is stated to be a name of Vāc (voice) RV vi 61 2 being quoted
 as an example of Sarasvatī as a river, while examples of her as a goddess (*madhyasthana-*
stri) are deferred to Nirukta xi 25-27 ^c 51^{cd} = iv 39^{cd}, except that in the latter
 passage प्राणो takes the place of माह Curiously enough b has in the present passage

the reading प्राणं which we should at first sight expect in iv. 39 (cp. notes on that śloka). The reading of r¹r⁴ refers to the only two seers who mention Sarasvat, Dīrghatamas in RV. i. 164. 52 and Vasiṣṭha in RV. vii. 96. 4-6.

52. Because being their life (*prāṇa*) he moves^a (*venati*)—abides—in them, therefore the seer named Vena Bhārgava^b here calls him Vena (18).

अद्वेनत्वेयु b m¹r³, अद्वेनत्वेयु b, अद्वेनत्वेयु r⁵r⁷, अद्वेनत्वेयु r, omitted in fk.—आहर्षि-
वेनी h m¹r, आहर्षि वेनी fk, आहर्षवेनी b, आहर्षवेनी r¹r⁴ (cp. ii. 47).

^a Yāska, Nirukta x. 38, explains Vena as derived from the verb *ven* in the sense of 'to desire': *venateṣ kāntikarmāṇaḥ*. This verb is one of the *kāntikarmāṇaḥ* in Naighaṇṭuka ii. 6; it also occurs among the verbs of motion (*gatikarmāṇaḥ*) in Naighaṇṭuka ii. 14. Cp. Roth, Erläuterungen, on Nirukta x. 38. ^b The reputed seer of RV. x. 123, the first stanza of which is explained by Yāska in Nirukta x. 38. Cp. Ārṇanukramaṇi x. 60: *veno nāma bhṛgoḥ sulaḥ*.

53. Primaeval (*agraja*) Heat^a (*tapas*), desiring (*abhimatya*)^b, created him month after month: therefore Manyu Tāpasa^c calls him 'Manyu.'

माखेनम् h m¹r, माखेनां b fk, माखीनां r¹r⁴.—अनिमत्त्व m¹br, अनिमत्त्व hr³, अनि-
मत्त्व fkr², अनिमत्त्व r¹r⁴.—तयोऽयवः r¹r⁴, ततो वज k, ततो व्रज fb, ततो व्रजन् h m¹r.
—मन्युरित्या^c b fkr, मन्युमित्या^c h m¹.—The end of the *varga* is here marked by १० in m¹b fk, not in h d.

^a My reasons for adopting the emendation *tapo 'grajam* are the following. *Tapas* would account for the patronymic form *tāpasa* in the name of the Rishi invented from the contents of the two hymns RV. x. 83, 84, where Manyu is frequently addressed and connected with *tapas* (83. 2, 3), and might thus be called *manyu tāpasa*. *Tapas* is the starting point of creation in some of the cosmogonic hymns of the RV. (x. 190. 1; x. 129. 3), whence desire, *kāma* (cp. *abhi-matya*), came into being, the first seed of *manas* (cp. *manyu*); and *tapas* is identified with *svayambhu brahma* and called the 'first marvel,' TB. iii. 12. 3¹ (cp. Ved. Stud. iii, p. 129). *Manya* in x. 84. 1 (also 83. 3) is identified with *Indra* (the middle Agni), and Agni in RV. x. 52. 3 is said to be born month after month (*jāyate māsi māsi*, cp. *sarje māsi māsy enam*). Thus *Manyu Tāpasa* would be the deity as well as invented Rishi, though these are regarded as distinct (there being no *ātmatava* here), as *Yama* in 48, *Vena* in 52, *Turkya* in 58, *Mṛtyu* in 60. Dr. Sieg, with whom I corresponded about this passage, wished (with r¹r⁴) to read *tapo 'grajah*, 'the eldest born of *Tapas*' (= *Manyu Tāpasa*), but the meaning seems to me impossible. The MSS. constantly confuse *anuvāra* and *visarga*; for instance, in ii. 60 where, in the case of the analogous emendation *मृतम्*, nearly all the MSS. have *visarga* for *anuvāra*. Again, *vrajam* (fb) is very close to *grajam*.

^b Yaska (x 29) derives Manyu from man also though without explaining why he is so called *manyur manyater d'ptikarmanah krodhakarmano vadhakarmano va* ^c Manyu Tāpasa is according to Arāṇukramanī x 33 and the Sarvanukramanī on x 83 the seer of RV x 83 84 The first stanza of the latter hymn is commented on by Yaska Nirukta x 30

11 Asunīti, Apam napat, Dadhukrā, Dhatr, Tarkṣya

54 Because at the time when beings die he alone leads (*nayati*) (their) spirits^a (*asun*), therefore he is spoken of as Asunīti (20) by Śrutabandhu^b who praises (him)

नयत्यसून् hm¹r पयत्यसौ fk पय त्यसौ b—सुवता सुतवन्धुना hm¹r सुवता सुतवन्धुना b सुवनाता सुतवधुना f सुवनाता सुतवधुना k

^a Nirukta x 39 *asunī r asun nayati* ^b The reputed author of RV x 59 the fifth stanza of which is commented on in Nirukta x 40

55 At the end of the hot months (his) birth takes place in (their) midst^a therefore the seer Grtsamada^b (in) praising (him) calls him Child of Waters^c (21)

मासातिगमे bm¹r मासानिगमे bfk—मथे भवत्यपाम् hm¹r मथे स्र यत्त्वपाम् r¹r⁴ मथे स्रस्र पत्यया fk मथ्य स्र पत्यया b—गृत्तमद् सुवन् m¹r गृत्तमद् सुवन् b गृत्तमद् सुवन् fk गृत्तमद् सुव b गृत्तमदत्त्वपाम् r¹r⁴

^a Cp *apsv antar* in RV x 30 4 commented on in Nirukta x 19 not in the middle (sphere)¹ as one would otherwise be inclined to translate from the use of *madhyamah* in ii 44 and *madhyabdhagendraḥ* in ii 31 ^b In RV ii 30 (cp Nirukta x 19) ^c Cp Nirukta x 18 *apsaṇ napat tanunaptra vyakhyataḥ* see above ii 27

56 Because supporting (*a-dadhat*) the mass of waters contained in the atmosphere^a for eight months, he roars^b (*krandati*) frequently in (their) midst, therefore he is described as Dadhukra (22)

गर्माघम् m¹r bf गर्माघम् k—आदधत्सो m¹r आदधत्सो hd आदधत्सो f गत्यो k माधत्सो b आदरत्सो r¹r⁴—56^d omitted in fk—क्रन्दत्य* hm¹r b क्रन्दते r¹r⁴—सहन् hr सहन् b—कास्तेन कथ्यते hr²m¹b r²r⁵r¹ केति तदोच्यते r¹r⁴

^a Cp *antarasaḥ* above 43 ^b This is one of the three derivations given in Nirukta ii 27 (the first part of the compound *dadhat* being the same in all three) *dadhat kramānti va dadhat krandati va dadhadakara bhavati va*

57. He then himself roaring deposits (*dadhātī*) in the earth for a month, the germ developed in the ninth month: (therefore) he is sung in stanzas (of the Rg-veda) as 'Dhātī' ^a (23).

संभृतं hm¹r, संभृतं b.—य मासिकम् hm¹rb, एमासिकम् r¹r⁴.—57^a omitted in flk.—
उर्व्या धातेषुभिः hm¹r, उर्व्या धाते ऋभिः f, अभिः k, उर्व्या द्वाते ऋभिः b.

^a There is no corresponding explanation in the Nirukta; all that is there said is (xi. 10): *dhātū sarvasya vidhātā*.

58. In the wide ^a (*stīrṇe*) air he dwells (*kṣiyati*) or he swiftly (*tūrṇam*) glides ^b (*kṣarati*): therefore the seer Ariṣṭanemi Tārksya^c has spoken of him thus as Tārksya (24).

तीर्थेऽन्तरिक्षे चियति hm¹r (Nirukta x. 27 तीर्थेऽन्तरिक्षे चियति), तूर्णे क्षिप्रं वक्षसखा r¹r⁴, तूर्णे क्षिप्रं वक्षसखो f r²k, तूर्णे क्षिप्रं वक्षसखो b.—यद्वा तूर्णे चरत्यसी hm¹r (तूर्णमर्थं रचति Nirukta x. 27), करोत्यसी ^dr¹, यद्विपत्तिं पन्वति f, यद्वियति पन्वति kr², यद्विपत्तिं पवन्वति b, यद्विपातीह धन्विनि r¹r⁴.—तेनैवम् hr³b fkr², ^er⁷, तेनैवम् r (r¹r⁴ i).—The end of the *varga* is here marked by ११ in hm¹bf, not in k.

^a Nirukta x. 27: *tārksyas tvaṣṭā vyākhyātāḥ* (see viii. 13: *tvaṣṭā tūrṇam āśnuta III naṣṭātāḥ*): *stīrṇe 'ntarikṣe kṣiyati tūrṇam arīṣṭam rakṣaty āśnute vā*. In view of the etymology in the Nirukta, it looks as if *stīrṇe* might have been the original reading of the BD., but *stīrṇe* may have been an intentional variation as having a clearer meaning. Cp. the etymologies of *Tvaṣṭ* given below, iii. 16.

^b *Kṣarati* may also have been an intentional deviation from *rahṣati*, the explanation of the Nirukta. ^c The reputed author (*Ārṣṭanukramanī* x. 61) of RV. x. 178, the first stanza of which is commented on in Nirukta x. 28. *Tārksyārṣiḥ* may be meant for a compound, not an irregular sandhi.

12. Purūravas, Mṛtyu. Names of the sun: Savitṛ, Bhaga.

59. Roaring (*ruvan*) in the sky he proceeds to sunrise, discharging^a the waters from the abyss (*krntatrāt*)^b: (therefore) Urūvāsini^c (i. e. Urvaśi) calls him Purūravas (25)^d in her own words^e.

रुवन् r, भवन् b, भ f, भन् k, रोदन् hm¹.—कन्तवाद् m¹b, कन्तमाद् hr³, कन्तम्माद् r, न्वतवाद् flk.—विष्टजन्नपः m¹r, विष्टजन्नयः f, विष्टजं नमः h, विष्टजन्वयः k, विष्टजन्नपः b.—पुष्टरवसम् hr, पुष्टरवसम् m¹, युत्तरवसम् b, यत्तरवसम् f, यत्तरवसम् k.—
०वाक्विनोऽरुवासिनी b fkr, ०वाक्विनूऽरुवासिनी hdm¹, ०वाक्विनूऽरुवाशिनी r¹r⁴.

^a Cp. above, i. 93. ^b An instance of a Vedic word used without the influence of the passage referred to. ^c Meant to be an etymological form of *Urvaśi*, which, however, differs from any of the three derivations given by Yaska in Nirukta v. 13. ^d Cp. Nirukta x. 56: *purūravā bahudhā rorūyate*. On the *rava* of various gods, see *Védische Studien* iii, p. 137. ^e In RV. x. 95. 7 (commented on by Yaska in Nirukta x. 47).

60, 61 But because with great din he goes driving on the deceased (*mṛtam*)^a, therefore him, as being death (*mṛtyu*), the youngest son of Yama, named Samkusuka^b, himself praises as 'Mṛtyu' (26)^c.

Causing the darkness to disappear from the sun and Dawn to appear,

60 प्रथावयनेति *kd*, प्रथावचयनेति *i*, प्रथावयनेति *b*, प्राचावयनेति *m*¹ प्रथावयनेति *b*, प्राचा वय नेति *r*, नेति *r*¹*r*⁴—मृतः *fkr*², वृतः *hm*¹*r*, मृधे *r*¹, मृधम् *r*⁴—Between the two lines of 60 (where it is absolutely out of place) *b fkr*²*r*¹*r*⁴*r*(*r*¹?) add the line (=41^{ab})

चय¹ चित्तिभ्यो विदधद्² यत्तुत्तुर्वविशत्⁴ चित्ती ।

¹चय *b fkr*², चिमं *r*—²विदधद् *r*, विदवत् *b*, विर्यत् *f*, विरजत् *r*², विरजत् *k*—³चयत्तुत्तु⁴ *r*, यत्तुत्तु⁴ *b*, यत्तु च(?)त्तु⁴ *f*, यत्तुत्तु⁴ *k*, यत्तु + च⁴ *r*²—⁴विशत् *r*, विश *b*, पिविश *k*, विश *f r*², विश (चित्ती) *r*¹*r*⁴.

61 जघन्यजः *hm*¹*r*, जघन्यसः *b fkr*², जघन्यकः *r*⁵—सवर्तयस् *r*, स वर्तयस् *r*¹*r*⁴, संवर्तयं *hr*²*m*¹*r*²*r*⁵, सवर्तयत् *f b*, च *k*—सूर्याद् *b fkr*²*r*⁵*hr*²*m*¹, सूपी *r*¹*r*⁴—उपस *hm*¹*r*, उःसं *b*, उः *f k*

^a The explanation of Satabalāksa Maudgalya in Nirukta xi 5: *mṛtyuṃ marayati sato, mṛtam cyāvayati vā satabalāksa maudgalyaḥ* ^b The author of RV x 18 the first stanza of which is quoted by Yāska in Nirukta xi 7 Cp Āraṇukramanī x 8, and Śarāṇukramanī on RV x 18 ^c Twenty-three of these names occur in Daighantuka v 4, and three (Aditi, Dhātṛ, Mṛtyu) in v 5 most of them being explained in Nirukta x

62 he alone propels (*pra-sauti*)^a the day-star by reason of that function he is Savitr (1) And he arose illuminating (*bhāsayan*) these worlds with his rays: therefore the seer Vasiṣṭha^b himself (in) praising (him) calls him Bhaga^c (2)

¹दिवाकर *b f k*, दिवा चरन् *r*¹*r*⁴, दिवाकरः *hm*¹*r*—प्रसीत्यिक्: *hm*¹*r b f k*, प्रसूत्यिक्: *r*¹*r*⁴—मासयन् *m*¹*f k*, मासयल् *h r b*, माति यल् *r*¹*r*⁴—चैष खर⁴ *hm*¹*r*, चैक्य *r*⁴ *hr*²*r*¹, चैक *r*⁴ *f k*—सुवन्नगम् *hm*¹*r*, सुवन्नगम् *b fkr*²(*r*²?)—The end of the *varga* is here marked by १२ in *b f k*, not in *m*¹. The end of the preceding line (खररिममि.) is marked in *hd* by २३, and the end of the *varga* (after गगम्) by २३ ॥ १२ ॥

^a Cp Nirukta x. 31 *sarita sarvasya prasauti* The enumeration of the seven names of Sūrya begins with this *śloka* I have preferred the reading which has *divākara* in the accusative, as the verb *pra-sa* = regularly used as a transitive, but the nom. otherwise makes good sense 'the day-star (i.e. Surya) stimulates (in general)' ^b The author of RV. vii. 41. 2, which is commented on in Nirukta xii 14 ^c *Bhāsayan* here appears to be meant for an etymological explanation of *bhaga*, suggested, perhaps, by the explanation of *jara* as applied to the sun in Nirukta iii 16 *ratrer jarayitā sa eva bhāsām*, though the word *bhaga* is there derived from the root *bhāy*

13. Pūṣan, Viṣṇu, Keśin, Viśvānara, Vṛṣākapi.

63. Nourishing (*puṣyan*) he causes the earth to thrive, dispelling the darkness with his rays^a: therefore Bharadvāja praised him as 'Pūṣan' (3) with five (hymns)^b.

असौत्पूयति hm¹r, असौत्पूयति b, असौत्पूयति f.

^a Cp. Nirukta xii. 16: *yaś raśmīposam puṣyati tat pūṣa bhavati*. ^b RV. vi. 53-56, 58; the first stanza of the latter is commented on by Yāska, Nirukta xii. 17. Cp. below, v. 118.

64. Because the three (*trīṇi*) regions (*rajāṁsi*) shine with brilliance as his footsteps, therefore Medhātithi^a pronounces him (to be) Viṣṇu (4) of the three strides (*trivikrama*).

तेजसा hm¹r, तेन सा b, तेजसो f, तेजसः r¹r⁴, तेजसे k.

^a In RV. i. 22. 17, which is commented on by Yāska in Nirukta xii. 19. In explaining the words of the text, *tredhā nidadhe padam*, he quotes Śākapūṇi's opinion that this refers to the three worlds (*pythivyām antarikṣe divi*), an opinion followed in the present passage of the Bṛhaddevatā. Cp. my 'Vedic Mythology,' p. 38.

65. Because, after making a sojourn (*sāyam*) apart, he goes, at the departure of darkness, making light^a (*prakāśam*) for beings with his beams, therefore they regard him as (the Hairy) Keśin (5).

सायं पृथग्याति m¹r, सायं पृथक् याति hā, सायं पृथक् याति f, सायं पृथक् न्याति b, सौर्यं पृथक् ते श्री r¹r⁴.—त्यये m¹r b f k, चये hā.

^a Cp. Nirukta xii. 25: *leśi, leśā raśmayas, tais tadvān bhavati, kāśanāṁ vā prakāśanāṁ vā*. Cp. above, i. 94.

66. Because all men (*viśve narāḥ*) now singly (and) separately think^a of him, by reason of this function he is praised in laudations as Viśvānara (6).

संप्रत्येकिकशस्त्वेन hm¹r, मां प्रत्येकिकशस्त्वेन r¹r⁴, मां प्रत्येकिकयस्त्वेन b, मां प्रत्येकिकयस्त्वेन f. —यस्मन्यन्ते r, यं मन्यन्ते hā b, यं मन्यन्ते f. —पृथङ् नराः hr, पृथक् नराः m¹d, पृथक् वरा k, पृथक्वराः f. —विद्यानरस् hm¹r b f k, वैद्यानरस् r¹r⁴.

^a The verb used in Yāska's explanation is not *man* but *nī* (Nirukta vii. 21): *viśvān narān nayati viśva enam narā nayanātī vā*. Cp. Roth's Erläuterungen on Nirukta vii. 21.

67. Because having become a brown (*kapila*) bull^a (*vr̥ṣā*), he mounts the firmament, therefore he is *Vr̥ṣākapi* (7), (in) 'Indra is above all'^b (RV. x 86); (or) this highest bull (*vr̥ṣā*) goes causing to waver (*kampayan*) with (his) rays^c.

वृषेय br¹r¹, वृषेक (without visarga) hdr²m¹skr², वृषेव r — *रोहति hm¹r, *रोहत b, *रोहन fk — The end of the *varga* is here marked at the end of this śloka (*eva sañ*) by १३ in hdbfk, not in m¹. I have left it there, as all the MSS which mark it agree. It would, however, have been much more natural to end the *varga* after the preceding line (*uttarañ*), as *varga* 13 and *varga* 14 would thus have five ślokas each, instead of five and a half and four and a half respectively. The sense would, moreover, not have been interrupted as by the present division. In hd the preceding line (*uttarañ*) ends a śloka, numbered ६८, 68^a is numbered ६९, 69^{ab} as २००, 69 (after *yañ*) as १ (= २०१), &c.

^a Cp below, vii. 141.

^b The refrain of RV x 46, the twenty-first stanza of which is commented on by Yāska in *Nirukta* xii. 28

^c This alternative etymology is based on Yāska's in *Nirukta* xii. 27 *yad rasmbhīr abhiprahampayann eti tad vr̥ṣākapi bhavati vr̥ṣākampañ*.

14. Derivation of Viṣṇu. Incidental names cannot be enumerated.

68. (i.e.) because he goes home (*astam*) at eventide causing beings to sleep^a, (his name) *Vr̥ṣākapi* may be (derived) from this; for in the three formulas beginning 'the waste' (*dhanva* · RV. x. 86. 20-22) in the hymn to *Vr̥ṣākapi*^b, he appears to be bidden^c thus (*iti*) by Indra

मन्त्रेयु hm¹rb, मन्त्रे ह्वे f, मन्त्रे ह k. — विषु hrfk, वृषु b, विषु r^a — धन्वेति m¹rbr¹, धन्वेरि fk, धान्वेति hdr². — मयुक्तो hdm¹, मयुक्तो fkr¹, मयुक्तो b — वारिपाकपे hm¹rbb, वृपाकपे kr². It would be best (as in hd) to make śloka 68 end after *var̥ṣākape*, as I have been obliged to do in the above translation, owing to the sense running on.

^a This is meant to be an explanation of *rasmbhīr kampayann eti* ^b The irregular formation *var̥ṣākapa* for *vār̥ṣātapa* seems to be due to the exigency of metre ^c In the three stanzas (x. 86. 20-22) *Vr̥ṣākapi* is addressed and called upon to go home (*astam* *ehi*) by the path which procures sleep (*svapnānamāna*: in *Nirukta* xii. 28, however, explained as that which destroys dreams · *svapnān asatyati*)

69. Viṣṇu^a may be from (the root) *vis* (*viṣṇāti*) or *viś* (*viśati*), (or) from *veris* (*icīeṣti*), expressing pervasion^b: (he) is (thus) explained as the Sun who is everything^c and is contained in everything.

विष्णातेर् hdm¹r, विष्णातेर् h, तेर् r, तेर् k.—वेवेष्टेर् h, देवेष्टेर् r, वेष्टेर् m¹, विद्य-
स्तेर् bf, विपस्तेर् k: the reading of bk looks like a corruption of व्यष्टेतेर् (the third
etymology in Nirukta xii. 18), which may thus have been the original reading of the Bṛhad-
devatā.—°कर्मणः hdm¹r, °कर्मणाः f, °कर्मणा bk.—सूर्यः hm¹bk, सू f, वातः r.—यः
hdm¹, यं k, सः r, सं bf.—The third line of 67 (रश्मि°) and 68, 69 omitted in r¹r⁴.

^a The etymology of Viṣṇu is added here at the end of the list of the names of Sūrya,
as it was not given in 64. ^b Cp. Nirukta xii. 18: *atha yad viṣito bhavati tad viṣṇur*
bhavati; viṣṇur viśate vā vyāśnate vā. The above three explanations are probably meant
to correspond to these: *viṣṇōti* = *viśtaḥ*, *viśati* = *viśati*, *veveṣṭi* = *vyāśnōti*. ^c Cp. ii. 158.

70. The five, the twenty-six, and the seven names of Agni,
Indra, and Sūrya^a (respectively), have (thus) been duly stated
in succession.

^a Cp. above, ii. 22.

71. But of the incidental names^a, accompanied by the above-
mentioned^b nominal characteristics (*nāma-lakṣaṇaiḥ*), a separate
enumeration does not exist.

नाम्नां तु bfkr, नाम्नां च hdm¹.—पृथक्तेन hdx, पृथक्तेन bfk.—The end of the *varga*
is here marked by १४ in hdm¹bfk.—This śloka (71) is numbered as ३ (=२०३) in hd,
and ४ (=२०४) in m¹.

^a That is, epithets, e.g. *vytrahan*, which accompany any of the regular names, e.g.
Indra, mentioned above, cannot be enumerated; cp. Nirukta vii. 13: *abhidhānaiḥ saṃyujya*
haviḥ codayatīndrāya vytraghna indrāya vytratura indrāyāṃhomuca iti; tāny apy eke samā-
mananti, bhūyāṃsi tu samāmnāt. Cp. below, ii. 93. ^b i. 86-88.

15. Threesfold Vāc: her terrestrial and middle forms.

72. As to Speech (Vāc) also, who is threesfold as terrestrial,
middle, (and) celestial, listen to (an account of) her hymns (and)
names according to her sphere.

त्रिविधा तु या hdx, त्रिविधा तु यः m¹, त्रुवधासुया b, (वाग्धया) च विधा तु या
fk.—°स्थानं वि° hm¹r, °स्थानं वि° b, °स्थानानि fk.

73. Now she owns the entire hymn when the rivers on earth,
and when the waters, (and) when the plants^a, being praised,
own it^b.

एषा $hm^1r^3bfr^2$, ह्येषा r^1r^4 , एता r —नव क्षुता hdm^1bfr , नवः क्षुता r , नवस्तदा r^1r^4 .—यदा चैनं $r^1r^4bfr^2$, पच चैन r^2 , पचं चैनं hd , पचिवैनं m^1 .—मजन्त्यापो hdm^1r , मवन्त्यापो bfr^2 .—यदा चोपधयो यदा b , य चोपधयो यदा f , यनोपयो यदा k , यदा चोपधयः सदा hdx , तदा चोपधयस्तथा r^1r^4 .

* Rivers, waters, plants are here mentioned in the same order as in Naighanṭuka v. 3, and above, 1 112 ^b *Exam*, which all the MSS have, is ungrammatically used for *enad*, with reference to the neuter *sūktam*, cp v. r of *starad*, viii 17

74. And when she becomes Aranyānī and Rātrī, Śraddhā, Usas, and Prthivī by name, and Apvā*, (all these forms of her) own the stanza ^b.

रात्री च hdm^1r , सत्री च b , सत्री च fk —चोयाः hdx , चोया m^1 , चिया $r^1r^4bfr^2$.—पृथिवी च hdx , पृथिवी च m^1fk —मूखाप्यार्च hd , मूखाप्यार्च m^1 , मूखाया च fk , मूखा ग्या च b

* See below, 75, note *

^b As her representatives, being thus *ṛgghājah*

75. Also when she becomes Agnāyī* by name, she appears here (in the RV.) in various passages (*tatra tatra*) praised only incidentally in some (hymns) addressed to Agni.

नामतोऽधिया hdm^1r , नामतो मेया b , नामतो मेया fk .—केपुचित् bfr , तु क्वचित् hdm^1 .

* Of the above eleven names of female deities, nine agree with the enumeration (*nadyah* to *Agnāyī*) in Naighanṭuka v 3 (terrestrial deities), Usas and Sarasvatī being added from Naighanṭuka v 11 (atmospheric deities). They also correspond to the list of ten in BD 1. 112 (where they are connected with the terrestrial Agni), the only difference being that Usas and Sarasvatī in the present passage take the place of Ilā in that.

76. When she, being Vāc* in the middle (sphere), has become Aditi and Sarasvatī, she owns the complete hymn under (these) three names only ^b.

मध्ये सत्यं hdm^1r , मध्यसत्यं bfr^2 —मूला चिया hm^1r , मूलिया च bfr —समयं hbr , समय fk , समयं m^1 —सूक्तं चिमिर् hm^1r , सूक्तं मिर् b , तं चिमिर् fk —The end of the *varga* is here marked by qm in bfr^1 , not in hdk . This sloka (76) is numbered as ८ (=२०८) in hd , and as १० (=२१०) in m^1 .

* Of the nineteen names of the middle Vāc enumerated in 76 to 78, all except Romāṣī (and, of course, Durgā) are to be found in Naighanṭuka v. 11 (deities of the middle sphere), *devapatnyah* being added from Naighanṭuka v 15 (celestial deities), while four (occurring in v. 5), Prthivī, Gaun, Usas, and Ilā, are omitted. They are for the most

part identical with the female deities previously enumerated (i. 128, 129) as connected with Indra. [¶] That is, the middle Vāc is *sūktabhāṣā* under these three names alone, while under the remaining names, which are incidental, she is only *ṛṣabhāṣā*.

16. Other middle forms of Vāc. Her four celestial forms.

77. [She on becoming Durgā (and) uttering^a a stanza may own a (whole) hymn]^b. Her (other) names are Yamī, Indrāṇī, Saramā, Romaśā^c, Urvaśī; she first^d becomes Sinivālī and Rākā, Anumati, Kuhū;

दुर्गा hdm¹fkr, दुर्गे b.—मूत्वर्चं hdrfk, मूत्वर्चं b, मूत्वर्चं m¹.—हस्ता hdrfk, हस्ता m¹, हस्ता r⁶r⁷, हस्ता b.—The first line of 77 (*ṣaiva durgā*) is omitted in r¹r⁴.—तन्नामानि hm¹r, सूक्तार्धानी^e r¹r⁴, स्ते सुतिर्मांजी च नामांजी f, तस्यै सुतिर्मांजी च नामांजी सूक्तार्धानी b. This looks as if the words of the text तन्नामानि had been glossed with the words तस्यै सुतिर्मांजी च नामांजी सूक्तर्भांजी, i.e. 'and the names devoted to her praise, which own hymn or stanza,' (are) . . ., and as if this gloss had been substituted for तन्नामानि in b as well as f (where, however, सूक्तर्भांजी is omitted), while only सूक्तर्भांजी was substituted in r¹r⁴.—यमीन्द्राणि hdm¹, यमिन्द्राणी r, यमिन्द्राणि b, यमिन्द्राणि f.—भवत्यग्न्या hdm¹r³, भवत्स्वग्न्या bfr³, भवत्पथ्या r, चचत्स्वग्न्या r¹r⁴.—राका चानुमतिः hdm¹r³bfr, राकोपानुमतिः r¹r⁴.

^a What was exactly meant by *ṛtvā* in connexion with *ṛcam* in this interpolated line (see next note) is not clear.

^b There can be no doubt that this line is an interpolation, for Durgā, not being a Vedic goddess, is not to be found in the Naighaṇṭuka, as are all the other deities here enumerated; the line, moreover, interrupts the sense of the passage, besides giving half a śloka too much to the *varga*. It must, however, have been an early interpolation, as it occurs in MSS. of both groups.

^c This is the only one of the above names not occurring in Naighaṇṭuka v. 5, 6. Cp. note^a on 76. ^d This perhaps alludes to the fact that the group Anumati, Rākā, Sinivālī, Kuhū, in Naighaṇṭuka v. 5, comes before Yamī, Urvaśī, Pṛthivī, Indrāṇī.

78. then Go, Dhenu, the Wives of the Gods, Aghnyā, Pathyā, and Svastī, Rodasī. (Now) whatever names of any (gods)^a are incidental, own the stanza (only)^b.

गौर्धेनुर्देवपत्न्योऽग्न्या hm¹bfr, गौर्धेनुर्देवपत्न्यो ग्न्या r, गौरीर्गौर्धेनुपत्न्योऽग्न्या r¹r⁴, देवपत्न्यो घ्रा r⁶r⁷.—स्वस्तिश्च hr³m¹br⁶r⁷, स्वस्ति च fkr², स्वस्तिश्च r.—नैपातिकानि चग्माञ्जि hm¹r, नैपातिकान्यनिग्माञ्जि b, निपातिकान्यनिग्मांजी f, नैपातिकान् पृथग्माञ्जि r¹.

^a *Yesām* this being a general remark, and therefore not referring grammatically to the female deities enumerated in the preceding lines ^b That is, the incidental (*naī patika*) names of the middle Vāc (like the corresponding ones of her terrestrial form in 74, 75) are only stanza owning (*rgbhaj*), not hymn-owning (*sūktabhaj*) as the primary names in 76 (as well as 73 and 79)

79. But when this Vāc becomes Sūryā, she belongs to that (celestial) world thus on becoming Uśas as well as Sūryā, she owns the entire hymn^a.

वाग्मवत्ये^a br, वाक् भवत्ये^a m¹ वाक्भवत्ये^a hd, वाग्मवत्ये^a r¹r⁴, वामासावत्ये^a f—
सूर्यासु hdm¹rb, सूर्यासु f—^aयिता bkr, ^aयिता f, ^aयिता: hd—तथा hdm¹bkr⁵r⁷,
तदा r—सूक्तसुपा rbr⁵r⁷, सूक्तसुखा hdm¹r³kr².

^a These being the primary names of the celestial Vāc Thus there is a whole hymn to Sūrya (x 85) and a number to Uśas

80 And when she becomes Vṛśākapaī (and) Saranyū^a, these two undoubtedly (own) a stanza^b. And when she is Earth corresponding to Heaven (*dyuati*)^c, she only owns (a stanza) incidentally^d

इ च ते भुवम् hdm¹rb, इ च ते भुव f, त्वि तद्वुवम् r¹r⁴, ते भुवम् r⁷—युवच्च hdm¹,
युविच्च m¹, यविच्च r, युचित् fk, क्वचित् r¹r⁴

^a Uśas, Sūryā, Vṛśākapaī, Saranyū are all mentioned together in this order as goddesses of the celestial sphere in Naighantuka v 6 ^b Vṛśākapaī and Saranyū are each mentioned only once in the RV. (x 86 13 and x 17 2 respectively)

^c That is, as belonging to the celestial sphere, for Pṛthivī occurs among the deities of each of the three spheres in Naighantuka v 3 5 6 This is doubtless due partly to Pṛthivī being constantly invoked along with (the celestial) Dyauś, and partly to the loose use of the 'three earths' in the RV, to denote earth, air, heaven, cp my 'Vedic Mythology,' p 9

^d Pṛthivī is addressed in only one whole hymn (of three stanzas), v 84, where she is stated below (v 88) to be *madhyamā*, but according to 74, 76, 80 no form of Pṛthivī is *sūktabhaj*

81. We see that when this Vāc is Sūryā, Gaurī^a, Sarasvatī, they (are) in the hymns to the All-gods (praised) incidentally only.

bkr omit सूर्यामेव सती^a, going on सता गौरी &c., doubtless owing to the preceding line ending with सती—^aकेवला: hdm¹rbk, केला: f, केवलाम् r¹r⁴—81^b=1v 36^b.—The end of the *varga* is here marked by १६ in hbkr, not in m¹—In hd, 81^{ab} (ending सरस्वतीम्) is numbered १३ (=२१३), and 82^{ab} (ending निपत्) १४ (=२१४).

^a A goddess of the middle sphere (Naighantuka v 5) omitted in the enumeration above (77, 78) RV x. 164 41, 42 are given as examples for Gaurī in Nirukta xii. 40, 41

17. Names of female seers: three groups.

82. Ghosā^a, Godhā^b, Viśvavārā^c, Apālā^d, Upaniṣad, Niṣad^e, Brahmajāyā (who is) named Juhū^f, the sister of Agastya^g, Aditi^h,

घोषा गोधा b r f k, गोधा घोषा h d m¹ (Āṛṣānukramapī).—वारापालोपनिषत्पत्^r r⁴ m¹ b f k r² r⁶, वारापालोपनिषत्पत्^r h d r³.—नामागस्त्यस्व m¹ b r f k d, नामा - गस्त्यस्व h.

^a RV. x. 39, 40.

^b x. 134. 6, 7.

^c v. 28.

^d viii. 91.

^e These two are the seers of the khila of seven stanzas beginning *pra dhārayantu madhuno ghṛtasya*, and described thus in the Kashmir MS. of the khilas: "*pra*," *sapta*, *brāhmyo* [i. e. *brāhmyau* = *brahmanvādīnyau*] *niṣadupaniṣadau*. ^f Juhū Brahmajāyā, seer of RV.

x. 109; see Āṛṣānukramapī x. 51, and Sarvānukramapī on RV. x. 109. ^g Seer of

RV. x. 60. 6; cp. Āṛṣānukramapī x. 24; Sarvānukramapī on x. 60; Sieg, Sagenstoffe, p. 129, note 7. ^h The seer of some of the stanzas of RV. iv. 18.

83. and Indrāṇī^a, and the mother of Indra^b, Saramā^c, Romaśā^d, Urvaśī^e, and Lopāmudrā^f, and the Rivers^g, (and) Yamī^h, and the wife Śasvatīⁱ,

चन्द्रमाता h m¹ r b, चन्द्रमाता f k r².—च शश्वती h d r¹ r⁴, च शश्वती m¹ r, तथैव च b f k r².—83^b = ii. 77^d.

^a x. 111 (several stanzas) and 145.

^b Indramātaraḥ are said to be the Rishis

of x. 153, Āṛṣānukramapī x. 79.

^c In several stanzas of x. 108.

^d i. 126. 7.

^e In several stanzas of x. 95.

^f i. 179. 1, 2.

^g In some stanzas of iii. 33.

^h That

is, Yamī Vairasvatī in x. 10 and 154.

ⁱ viii. 1. 34. Sieg, Sagenstoffe, p. 40, cites

a passage from the Nītimajjari in which *nārī*, among women (*striṇu*), is she who is distressed when her husband is distressed, and rejoices when he rejoices, *śasvatī* being quoted from the RV. (viii. 1. 34) as an example. Cp. Sarvānukramapī on RV. viii. 1, and below, vi. 40.

84. Śrī^a, Lākṣā^b, Sārparājñī^c, Vāc^d, Śraddhā^e, Medhā^f, Dakṣiṇā^g, Rātrī^h, and Sūryā Śāvitṛīⁱ, (all these) are pronounced to be female seers^j (*brahmanvādīnyah*).

श्रीलाक्षा h d m¹, श्रीलाक्षा b, श्रीलक्ष्मी f k, श्रीलक्ष्मी: r.—सार्पराज्ञी h m¹ r, सार्पराज्ञी b, सार्पराज्ञा: f, सार्वराज्ञा k r².—वाक् यदा मेधा h m¹ r, वाक्कुद्रामेधे b, वाक्कुद्रामेधे f k.—इरिता: h m¹ r, इरिता f k, इरिता b.

^a Supposed seer of the Śrīsūkta, the khila after v. 87.

^b Seer of a khila, cp.

below, viii. 51.

^c RV. x. 89.

^d x. 125.

^e x. 151.

^f Seer of the

Medhāsūkta, the khila after RV. x. 151.

^g RV. x. 107.

^h x. 127.

ⁱ x. 85.

^j These three śloka (82-84) are identical with three at the end of the Āṛṣānukramapī (x. 100-102). With 82, 83, cp. i. 128, 129.

85. The first group of these, consisting of nine^a, praised the deities; the middle series^b conversed with seers and deities

त्वासा hm¹r, तासा fkr², तासा b—वर्गश्रुष्टाव hm¹r, वर्गस्त्वष्टा च b, वर्गश्रुष्टा च f, वर्गश्रुष्टा च k—समूदे hm¹r, समूदे b, समूदे fkr², समूदे r¹.

^a That is, those enumerated in ii. 82

^b The nine enumerated in ii. 83.

86. So the last group sang of the evolutionary forms (*bhāva-vṛttāni*)^a of Self^b. Whoever is the seer (of a hymn by one) of the last group is also the deity^c.

वर्गश्रुष्टोत्तमः hm¹r, योष रयोत्तमः k, योषरयोत्तमः bf —86 is omitted in r¹r⁴ —The end of the *varga* is here marked by १७ in hdbfk, not in m¹ —86^a is numbered as १८ (=२१८) in hd, 87^a as १९ (=२१९)

^a For a definition of *bhāva-vṛttāni*, see below, ii. 120 ^b According to the Sarvānukramāṇi, seer and deity are identical in the case of Śārpañjāi (RV x. 189 *ātmadavataṁ*), Vāc (x. 125 *īstūpātmanam*), Śraddhā (x. 151), Dakṣiṇā (x. 107), Rātri (x. 127), Sūryā Śāvitṛi (x. 85 *ātmadavataṁ*) The three others, Sīrī, Lākṣṇī, Medhā, are the seers and deities of khilas *Ātman* here I take to mean 'self' (in accordance with the evident meaning of the Sarvānukramāṇi passages just given, and their interpretation by Śaṅkara-śiṣya), the expression *ātmano bhāva-vṛttāni jagau* being equivalent to *ātmānam astau devatam* in 87 ^c As the object of praise is self

18. Deity in self-laudations and colloquies. Particles.

87. Now (each seer of) the last group thus praised herself as the deity: therefore whoever may be the seer in self-laudations is at the same time the deity.

यत्तयोत्तमः hm¹r, यत्तयोत्तमः b, यत्तयोत्तमः f, यत्तमस्तु यः r¹r⁴ —तस्मादात्मक्षविषु hm¹r, तस्मादात्मक्षविषु b, तस्मात्समक्षदेविषु fk, तस्मादात्मक्षविष्वि(ष) r¹r⁴ —स्वाय ऋषिः स्व देवता hm¹r, स्वाय ऋषि स्व देवता fb, स्वाय ऋषि देवता k, मवेदृष्टव देवता r¹r⁴.

88. He who utters the speech in colloquies should be (regarded as) the seer^a in it; whoever may be addressed by that speech should be (regarded as) the deity therein^b.

मवेदृषिः hm¹r b f k, मवात्युषिः r¹r⁴ —तेनोच्यते hm¹r b, तेनाच्यते fk —वाक्येन m¹kr, वाक्ये च h d f b. —देवता तच्च सा h d m¹r, देवता पु च सा f, देवता च च सा k, देवता तेषु सा r¹r⁴, देवता पु सा b.

^a Cp. *Sarvānukramanī*, Introduction ii. 4: *yasya vākyaṃ sa ṛtīḥ*. [■] Cp. *ibid.*, ii. 5: *yā tenocyate sā devatā*; see also the three lines quoted from the *Devatānukramanī* by Śaṅguruśiṣya (pp. 97, 98) on RV. i. 165.

89. ^a Particles are enumerated in various senses—both for the purpose of connecting actions, and occasionally for the sake of comparison ^b.

कर्मोपसंयहार्ये च *hm*¹ (and *Nirukta* i. 4), कर्मोपयहार्ये च *fk*^r, कर्मोपयवहार्ये च *b*, कर्मोपयवहार्यस्तु *r*¹*r*⁴.

^a Text and translation, with notes, of the following passage (ii. 89-122) have been printed by me in the *Album-Kern*, pp. 334-340. [■] Cp. *Nirukta* i. 4: *atha nipātā uccāvaceṣu artheṣu nipatanṭy apy upamārthe 'pi karmopasamgrahārthe*.

90. Others again (are) occasionally (used) for the purpose of filling up^a defective verses (*pāda*). Those (particles) which in metrical books have the purpose of filling up (the verse) are meaningless ^b :—

जनानां *hm*¹*r*, प्रजानां *f*, सजानां *k*, जनानां *b*.—पूरणार्थो *hm*¹*r*, पूरणार्थं *br*¹*r*⁴, पूरत्यर्थं *f*, पूरणार्थं *k*.—पूरणार्थास्त्वो *hm*¹*r**b*, पूरणार्थं त्वो *r*¹*r*⁴, पूरणार्थास्तु *f*.

^a Cp. *Nirukta* i. 4: *atha nipātāḥ . . api padapūraṇāḥ*. ^b Based on *Nirukta* i. 9: *atha ye pravṛtte 'rthe 'mitākṣareṣu grantheṣu vākya-pūraṇā āgacchanti, padapūraṇāḥ te mitākṣareṣu anarīhakāḥ: kam im id u ṛtī*: 'Now those particles which, when a subject is started, appear as sentence-filling in non-metrical works, being verse-filling in metrical books, (are) meaningless, (viz.) *ka*, *m*, *i*, *d*, *u*': examples for these are quoted in *Nirukta* i. 10. Cp. also RV. *Prātiśākhya* xii. 9, and VS. *Prātiśākhya* ii. 16.

91. they are to be recognized as *ka*, *m*, *i*, *d*, *u*^a. But (there are) also such (particles) as have various senses. *Iva*, *na*, *cid*, *nu*—these are the four having the sense of comparison ^b.

कमीमिद्विति *m*¹*r* (and *Nirukta* i. 9), कमीमि इति *b*, वामीमिद्विति *b*, चामीमिद्विति *f*, चामिमिद्विति *kr*².—त्वनेकार्यकाश्च ते *hm*¹*r*, त्वन्वीचार्यकाश्च ते *f*, त्वान्वीचार्यकाश्च ते *b*, त्वन्ये सार्थकाः स्तुतौ *r*¹*r*⁴.—इवो न चित्तु *hr*³, इवो नु चित्तु *m*¹, इवे न चित्तु *r*⁶, इव ना चित्तु *b*, इव ना चित्तु *f*, इव न चित्तु *r*.—भवन्ति ते *hm*¹*r*³*b**fk*²*r*⁶, भवन्त्यमी *r*¹*r*⁴.—The end of the *varga* is here marked by १८ in *hbf*, by १७ in *k*, omitted in *m*¹.

^a *Nirukta* i. 9, quoted above, ii. 90, note ^b. ^b Cp. *Nirukta* i. 4: *ete catvāra upamārthe bhavanṭī*, the four particles mentioned above being then discussed in the same order.

19. Particles (continued). Prepositions. Genders.

92. Now *na* is, in metrical books, only occasionally used as a particle (*nipātyate*) in the sense of comparison, but frequently in (the sense of) negation^a.

उपमार्थे hm¹r³r⁵, उपमार्थे br, उपमार्थे fk—प्रतिषेधे स्वनस्वाशः hr³b fkr²r⁵, प्रतिषेध-
स्वनेकशः r, पूरणार्थस्वनर्थकः m¹ (cp u 90^d)

^a Op. Nirukta: 4 *neti pratishedhārthiyo bhāsāyām, abhāyam anvadhāyām . . . pratishedhārthiṣaḥ . upamārthiṣaḥ*

93. There does not exist an enumeration of the particles (stating explicitly) 'there are so many'^a. These particles are used (*nipātyante*) at every turn (*pade pade*) on account of the subject-matter (*praharaṇa*)^b.

वशात्प्रकरणस्यैते hr³r⁵, वशा प्रकरणस्यैते b, वशाः प्रकरणस्यैते r², वशात्प्रकरणस्यैव
m¹, वशा प्रकरणं स्यैते fk, प्रयोजनवशा स्यैते r¹r⁴

^a The same expression is used in RV Prātisākhya xii 9 *neyanta ity asti saṃkhyā*, but the VS Prātisākhya (u 16 and viii 57) enumerates fourteen, and in the latter passage states that to be the number Yaska, however, mentions twenty-two in Nirukta: 4 ff, where five of those treated in the VS Prātisākhya do not occur ^b Op RV Prātisākhya xii 9 *arthasāśai*, 'on account of the sense' See also Hemacandra's *Abhidhāna-cintāmaṇi*, ed. Böhrtlingk, p 443. Benfey, *Göttinger Gelehrte Anzeigen*, 1859, no 103, p. 1023

94. The twenty^a prepositions (*upasargāḥ*) are to be recognized by reason of their connexion with (verbal) action^b; for they differentiate the meaning^c in the inflexions of noun and verb^d.

क्रियायोगिन hm¹r³b fkr²r⁵, क्रियायोगिणु r—द्वर्थे hm¹b, स्वर्थे r³r⁵, द्वार्था fk, द्वार्थान्
r⁴, स्वार्थान् r—विभक्तिषु hm¹r³b fkr²r⁵, विभक्तिभिः r¹, विभक्तितः r⁴.

^a This number is expressly stated in RV Prātisākhya xii 6, 7, it is also the number enumerated in Nirukta: 3, RV. Prātisākhya xii 6, VS Prātisākhya vi 24, and in the *Gana prādayaḥ* ^b Cp Pāṇini i. 4 59° *upasargāḥ kriyāyoge* ^c Cp RV. Prātisākhya xii 8° *upasargo videsakṣi*. ^d Cp Nirukta i. 3: *nāmākhyātayor arthavācakaṇam*.

95. *Acha*^a, *śrad*, *antar*—these the teacher Śākatāyana considered prepositions because of their connexion with action; they are three more.

अनु all MSS. and r.—उपसर्गः hm¹rh, उपसर्गः bk.—ते तु hm¹, ते त bfk, तेन r.—95-105 omitted in r¹r⁴.

^a *Anu*, which already occurs among the twenty, must be an old corruption, as the reading of all the MSS. It might stand for either *acha* or *aram*, but the former seems both palaeographically and otherwise the more probable. *Alan*, *antar*, *acha* are *gatis* in Pāṇini i. 4. 64, 65, 69. A *vārtika* on Pāṇini i. 4. 59 adds *śrad* to the list of *upasargas*.

96. There are just the three genders in popular usage (*loke*)—masculine, feminine, neuter^a. In (regard to) nouns, the employment of which has been stated^b, the subject-matter must be stated in this way^c.

स्त्री च hm¹, स्त्रीत्वं bfk, स्त्र्यथ r.—नामसूक्तप्रयोगेषु hbfbkr, नामसूक्तप्रदेशेषु r¹r⁴ (among the fragments added in R's edition, p. 56, śloka 130).—वाच्यं प्रकरणं तथा hbfbkr, योन्यं प्रकरणं त्वनु r¹r⁴ (*ibid.*).—The end of the *varga* is here marked by १९ in hbfbkr, not in m¹.

^a Cp. above, i. 40. ^b This probably refers to BD. i. 23-45. ^c That is, in connexion with gender.

20. Nouns. Pronouns. Sense. Rules for construing.

97. Now these (names) are mentioned (not only) by means of nouns, (but also) by means of genders; by means of pronouns repeated mention (is made) of (a noun already) mentioned, similar to (the repeated mention of) a positive or negative act (*kṛtākṛtasya*)^a.

कृताकृतस्य all MSS.—सदृशो rk, सदृशे hm¹bf.—पुनर्यहः bfbkr, पुनर्गृहः h.

^a Lit. 'what has been (stated to be) done or not done': the meaning probably being that pronouns may refer to a preceding verbal notion as well as a noun.

98. All (authorities) say that the names (occurring) in verses, hymns, stanzas, hemistichs, and any others (there may be), (are) nouns; some^a (call them) so according to circumstances (*yathā kathā*)^b.

सर्वे नामानि चैवाङ्गर् hbfbkr, सर्वना^o b, कुर्वन्नामानि चैवाङ्गर् r¹r⁴ (śloka 131).—अन्ये चैवं hbfbkr, अन्यदेव r¹r⁴.—यथा कथा hbfbkr, यथा कथा b, त्वया यथा r¹r⁴, यथा तथा m¹.

^a *Anye* here used in antithesis to *sarve* must be meant as an equivalent to *eke*.
^b A somewhat archaic use of the adverb *kathā*; cp. *yathā kathā ca* in Nirukta iv. 3, x. 26.

99. The sense is the chief thing^a; for a term (*śabda*) is required (to be) dependent on the qualities (*guṇa*) of it^b (the

sense); therefore one should bring terms under subjection to the sense by the various expedients of construing.

प्रधानमर्थः शब्दो r, प्रधानमर्थशब्दो bfk, प्रधानशब्दमर्थो hdm¹ — तद्गुणायत्त r, तद्गुणायत्तम् m¹, तद्गुणायत्तम् hd, तद्गुणायत्तम् fb, तद्गुणो यत्तु k — नानान्वयौपायः hd, *पायः r, नानान्वयौपाये b, नात्वया fk

^a Cp Nirukta ii. 1 arthanityaḥ parikṣeta [■] That tad must refer to arthaḥ is shown by the expression śabdān arthavafam nayet

100. A redundant word (*pada*) should be rejected, while one that is lacking one should introduce into the sentence; and one that is far removed one should bring into juxtaposition, and should (then) arrange the regular sequence (of the words).

आनुपूर्वौ च hm³r, आनुपूर्वौ च d, आनुपूर्वे च fk, आनुपूर्वं प्र^a b

101. Gender, root, and inflexion one should, in their respective places, adapt^a (to the sense). Whatever is Vedic in a formula one should turn into everyday speech (*laukika*)^b.

धातुं विमक्ति m¹kr, धातुविमक्ति hdb, धातुनिविमक्ति f — संगमेत्तच hdm¹, संगमे तच bfk, संगयेत्तच r (cp Nirukta ii. 1: विमक्तीः संगमयेत्) — मन्वे m¹bfk, वाक्वे hd, वाक्व r — तत्तत्कुर्यात्तु m¹b, तत्तु कुर्यात्त f, कुर्यात्तत्तत्तु r, कुर्यात्तन्वे तु hd — The end of the *varga* is here marked by २० in hdbf, not in m¹k.

^a Cp Nirukta ii. 1 yathārtham vibhaktiḥ saṃnamayet [■] Cp i 4 and 23.

21. Analysis of words. Six kinds of compounds.

102 The analysis of the secondary elements (*guṇa*)^a may be (effected) by the aid of all roots (*dhātu*) which possess a traditional characteristic form (*līṅga*), and the sense of which can be stated.

यावत्तामेव m¹bfkr, यावत्तामेव hd — *मिधेयः स्थात् b, *मिधेय स्थात् m¹, *मिधेयश्च bfk, *मिधेयं च r.

^a The root (*dhātu*) here representing the primary form (*prakṛti* or *pradhāna*), cp ii. 108, and v. 96.

103. A word (*pada*), the definition of which can be expressed, whether it be derived from two roots, many (roots), or one root, is one consisting of a sound (*śabda*) that contains root, preposition, members (*avayava*), and secondary elements (*guṇa*).

°शब्दं द्विधातुजम् hdm¹, °शब्दार्द्धधातुजम् r, °शब्दद्विधातुकम् f, °शब्दर्विधातुकम् b.—चापि hdfkr, चापि b.—पदं hdm¹, पद bfk, यद् r.

104. A word may be explained in five ways, (viz.) as derived from a root, as derived from the derivative^a of a root, as derived from a compound meaning (*samastārtha*)^b, as derived from a sentence (*vākya*)^c, and as (of) confused^d (derivation).

^a Corresponding to *taddhita* below, 106, and Nirukta ii. 2. ^b That is, derived with a *samāsānta* suffix; cp. *taddhita-samāseṣu*, Nirukta ii. 2. ^c As, for example, *līkṣāsa* (= *līkṣaṣa*). ^d *Yyatikīṛṣa*: that is, by transposition of letters; cp. Nirukta ii. 1: *ādy-anta-viparyayaḥ*.

105. Dvigu, Dvandva, Avyayibhāva, and Karmadhāraya, the fifth Bahuvrīhi, and the sixth called Tatpuruṣa (are the compounds)^a.

^a This śloka is quoted by Durga on Nirukta ii. 2. Only four classes are distinguished in the VS. *Prātisākhya* (i. 27 and v. 1, commentary), which does not mention the dvigu or the karmadhāraya class.

106. In compounds, as well as in a secondary derivative, explanation (*nirvacas*) should proceed from analysis: one should explain after separating^a (the parts); thus 'punishable' (*daṇḍ-ya*)^b as 'deserving punishment' (*daṇḍagrha*),

विद्यहान्निर्वचः m¹, विद्यहा निर्वचः hdrfk, विद्याहान्निर्वचः b.—तद्धिते hdr, तद्धिते b, ताडये fk.—निर्ब्रूयाद् hdm¹, निर्ब्रूयाद् r, निर्वत्सा fk, निर्वर्त्तया b.—दण्ड्य bfr, दण्ड्य hd, दण्ड m¹k.—The end of the *varga* is here marked by २९ in hdbfk, not in m¹.

^a Cp. Nirukta ii. 2: *taddhita-samāseṣu . . . pūrvam pūrvam aparam aparam pratibhājya nirbrūyāt*. ^b As an example of a *taddhita*; cp. Nirukta ii. 2: *daṇḍyaḥ . . . daṇḍam arhati*; see also Pīṇi v. 1, 66.

22. Meaning and analysis of words.

107. and 'fair-wived' (*rūpavad-bhārya*) as 'he has a fair (*rūpavati*) wife (*bhāryā*)'^a. Thus 'Indra-Soma' (*Indrā-Soma*) as 'Indra and Soma' is an example (of a Dvandva).

^a As an example of a bahuvrīhi. Yāska, in Nirukta ii. 2, 3, exemplifies only the tatpuruṣa class, though without naming it.

108. The form of the sound (*śabda*), the sense of the word (*pada*), the etymology, the primary form (*prakṛti*), the secondary element (*guṇa*), all this has manifold sense there are ten species (*guṇāḥ*, scil., of explanation) in (case of) misunderstanding (*anavagame*)^a.

प्रकृतिरु hdbfk सङ्गतिरु r—दृशानवगमे r, दृशानवगमे hdm¹, दृशानवगुणे bfk

^a That is, five correct explanations under the above heads, and five incorrect.

109. Terms (*śabdāḥ*) expressive of a general meaning are occasionally applied in a particular sense (*viśeṣe*); thus (in) 'Who, pray, O men' (*ko nu maryāḥ* viii. 45 37), the interpretation (of) 'goes' (*iṣate*) is in (the sense of) 'fleeing'^a.

विशेषे स्थापिताः hm¹r विशेषे स्थापिताः b, विशेषे स्थापिताः r, विशेषे स्थापिताः k—पलायने hrbfk—यथा वृत्तिः hm¹bf, यथावृत्तिः rk—इतीयते h, इतीयते m¹bf, इतीयते k—109^d and 110^d are omitted in d

^a The word *iṣate* in RV viii. 45 37 is explained by Yāska in his comment on this stanza (*Nirukta* iv 2) as *palayate*, while in *Jaighaṇṭuka* ii 14 it is enumerated among the verbs which mean 'to go'

110. But other (terms) expressive of a particular meaning are occasionally applied in a general sense; in the formula, 'With cold the fire' (*himenāgnim* i. 116. 8), the term 'frost'^a (*hima*) is an example

^a Yāska, in his comment on RV i. 116 8 (*Nirukta* vi 36), explains *hīmena* by *udakena grīsmante*, cp also Sāyana on L 116 8

111. Yāska has, in the stanza 'To every tree'^a (*vrkṣe-vrkṣe*: x. 27. 22), explained the word 'man eating' (*pūrusādah*) by taking one word (and) dividing (it) into two^b.

पुरुपादः hdm¹fr पुरुपाद. B, पुरुपाद k—The end of the *varga* is here marked by २२ in hdbf, not in m¹k

^a This and the following five examples (in 111-114) are given as illustrations of wrong interpretation due to misunderstanding (*anavagame*) The preceding two *śloka*s may also have been meant to be included in this criticism ^b Yāska, in *Nirukta* ii 36, explains *pūrusādah* as *pūrusaś adanāya*, 'in order to devour men' but there is nothing in this to justify the criticism that he took *pūrusādah* as two words

23. Yāska's wrong explanations. Dropping of letters.

112. Similarly, another (expression) which is not one (word), he has explained as one only by (his) analysis as 'month-maker' (*māsa-kṛt*) in the formula, 'The ruddy one me once'^a (*aruṇo mā sakṛt*: i. 195. 18).

^a In his comment on this stanza Yāska (Nirukta v. 21) explains the word as *māsāndām kartā*. Our author here agrees with the Padapāṭha. See Roth, Erläuterungen, on Nirukta v. 21; Śāyana on RV. i. 195. 18; Geldner, Vedische Studien iii, p. 178.

113. In the stanza, 'Not to his brother' (*na jāmāye*: iii. 31. 2), he has explained the two words *garbham nidhānam*, even though (another) word^a intervenes, by making them into one^b.

^a *Sanitar*: the words in iii. 31. 2 being *garbhāṃ sanitar nidhānam*. ^b That is, his explanation, in Nirukta iii. 6, is *garbhanidhānam*. Yāska, however, doubtless intended merely to express that the two words constitute an 'open' or purely semantic compound; cp. Geldner, Vedische Studien iii, p. 107; Sieg, Sagenstoffe, p. 92.

114. The class of word is not recognized in the word *tvaḥ*^a, (nor) the sense in *śitāman*^b. Misunderstanding of the accent (in) *adhāyi* is shown in the stanza 'As on the tree'^c (*vane na*: x. 29. 1).

०रविज्ञाता hdm¹r, ०रविज्ञाता b, ०रेकिज्ञाता f. —त्वःपदे hdm¹b, त्वपदे f, त्वः पदा(र्थः) r. —र्थः शितामनि hdm¹, र्थं शिसामनि b, र्थं शिनामनि f, र्थः सिनामनि r. —स्तरानवगमो hdm¹r, स्तरानवरागो b. —वने ने० m¹r, वने ने० hd, वेवे ने० b, वेने ने० f, k.

^a Yāska (Nirukta i. 7) enumerates, doubtless following an earlier view, *tva* among the particles, but he clearly considers it an inflected word (*ibid.* i. 8). Our author must therefore be criticizing the latter view. ^b Yāska (Nirukta iv. 3) states that the word means 'fore-arm' (*dos*), adding the divergent views of Śākapūṇi, Taiṭṭī, and Gūḷava.

From the above it does not, of course, appear what view our author held. ^c Yāska (Nirukta vi. 28) in commenting on RV. x. 29. 1 reads *vāyō na adhāyi*, while the Padapāṭha, reading *vā yō na adhāyi*, leaves the verb unaccented after the relative. If our author is criticizing Yāska, it does not appear what he means here by ^a misunderstanding of the accent. Cp. Roth, Erläuterungen, p. 94; Max Müller, RV. Prāśākhya, p. 4; Rig-veda, 2nd ed., vol. iv, p. 9; Śāyana on RV. x. 29. 1; Oldenberg, Prolegomena, p. 532.

115. As the regular order^a (of the words) was (arranged) according to the sense in *Śunaḥ-śepam*^b, *Narā-śamsam*^c, *Dyāvā naḥ prthivi*^d, *nir-askṛta*^e, and the rest:

प्रभृतिष्वर्थाद् hdm¹, *तिस्वर्थाद् r, *ति अर्थाद् bfk — *सीत्क्रमो hm¹r, *सीक्रमो fk, *सीकुमो b

* That is, in the Kramapāṭha. This and the following śloka appear to be connected thus: as the sense requires the restoration of words to their proper order (*pada-krama*), so it requires the restoration of letters for the purposes of etymology to their proper order (*varṇa-krama*)

^b For *śunaf cīc ckecam* in RV. x 2 7, see RV Prātiśākhya u. 43 and xi 8.

^c For *narā pā śamsam* in RV. x. 64 3, see RV Prātiśākhya, loc. cit.

^d That is, these words in RV ii 41 20 must be read as *dyāvāprthivi nah*, cp. Nirukta ix 38.

^e For *nar u soasāram askṛta* in RV. x. 127 3, cp. RV. Prātiśākhya x. 4, xi. 5

116 (so) there is dropping of a letter (*varṇa*), of two letters, of many, and of a consonant: (for instance, in) *atrāni*^a, *lapih*^b, *nābhā*^c, *danah*^d, *yāmi*^e, and *aghāsu*^f.

यामीत्यघासु m¹. यामित्यघासु hdr. यामीत्यदासु b. यामित्यदासु f.—The end of the *varga* is here marked by २३ in hdbfk, not in m¹

^a For *atrāni* in RV. x. 79 2.

^b For *vrā-kapīh* in RV x. 86 5, see Nirukta xii. 27.

^c A very frequent form in the RV before consonants beside the rare *nābhau*. There is possibly an allusion to Yāska's etymology (in Nirukta iv 21) '*nābhīr samnahanāṭ*.'

^d Explained by Yāska (Nirukta vi. 31), on RV i 174 2, as *dānamanasaḥ*.

^e Given by Yāska (Nirukta ii. 1) as an example in *taṭ trā yāmi* (RV. i 24 11 or viii. 3 9) for the dropping of a letter. It is explained by Durga as=*yācāmi*.

^f In RV. x. 85 13, supposed to be=*maghāsu* (the reading of the AV.); see Weber, *Nakṣatra* ii. 365, note ¹.

24. *Word and sense* The verb expresses a form of becoming.

117. From the sense (comes) the word (*pada*), its designation; from the word (comes) the ascertainment of the sense of the sentence (*vākya*). (For) the sentence arises from an aggregation of words, the word arises from an aggregation of letters^a.

सामिधेयं hdm¹ rsk, सामिधेयं b.

^a Which are significant hence the sense is the starting-point in interpretation

118. From the sense (of the word), the subject-matter (*prākāraṇa*), the gender, the appropriateness, and from (considerations of) place and time, the (possibility of) discriminating the (whole) sense in the formulas will result; such is the settled rule (*sthitiḥ*) in (regard to) other (writings) also.

There is a lacuna in B from 118^{cd} to 122^{cd}: मन्नेष्वर्थाविदे[क --- मन्त्रवि]त्तनः ।

119. He who thus exerts himself in the study of etymology (*nairukte*) by the various means of construing (*anvaya*), being desirous of knowing the form of Brahma^a, will, even though an evil-doer, go to the supreme^b (*param*).

नैरुक्ते यो यतेत hm¹r, निरुक्तो यो यतेत f, निरुक्तो जायते k.—रूपमपि दुःखत्परं hm¹r (दुःखत् m¹), रूपमपि दुःखय f, दुःखय k.

^a That is, the Veda. ^b Cp. Nirukta i. 18: *yo 'rthajña it sakalam bhadrām asnute: nāham eli jñānavidhūtopāpmā*.

120. How this (world) did not exist in the beginning, either as non-existent or existent, how this universe (*sarvam*) came into being, (all) this they term the evolution (*vṛttam*) of becoming^a (*bhāva*).

यथेदमपि hdm¹, यथेदमपि r, यथेदमपि k.—सदृश्यं hdr, शब्दाप्यं f.—भाववृत्तं hm¹r, भाववृत्तं k.—वदन्ति dm¹r k, वदति h, प्रवचते r¹r⁴ (R's edition, p. 56, śloka 132).

^a Cp. below, viii. 46 on RV. x. 129 (*nāsat*): *vadanti bhāvavṛttam tat*.

121. The verb (*ākhyāta*) has becoming as its fundamental meaning (*pradhāna*)^a. There are these six modifications (*vikārāḥ*)^b of becoming: genesis (*janma*), existence (*astitvam*), transformation (*pariṇāmaḥ*), growth (*vṛddhiḥ*), decline (*hānam*), destruction^c (*vināśanam*).

पङ्क्तिकारा hdr, पङ्क्तिकारो k, पद्मकारा r¹r⁴ (p. 56, śloka 128).—जन्मास्तित्वं hrm¹ r¹r⁴ (p. 56, śloka 128), जन्मास्तित्वं f.—परिणामी m¹r, परिणामी d, परिणामी h, परिणामी k.—वृद्धिर्हानिं वि° hdr, वृद्धिहानिवि° fkr¹r⁴ (p. 56, śloka 128).—The end of the *varga* is here marked by २४ in hm¹f, not in ■ (nor in b owing to the lacuna in that MS.).

^a This definition is identical with that in Nirukta i. 1: *bhāvapradhānam ākhyātam*. Cp. RV. Prātiśākhya ii. 12. 8.

^b This is quoted by Yāska (Nirukta i. 2) as the opinion of Vākyāyana: *saḍ bhāvastikārā bhavanti*.

^c The passage in Nirukta i. 2 on which this is based, gives the verbs (*jāyate &c.*) corresponding to the above nouns.

25. The deities of the Vyāhṛtis and of Om.

122. But whatever other modifications of becoming arise from these six^a must be inferred in each case according to the sentence^b, to the best of their ability (*sūmarthyāt*), by those who are most familiar with the formulas,

यथां तु hrfk, यथाः स्वरु r¹r⁴ (p 56, śloka 129) — ते यथावाक्यम् hrfk, यथावचनम् r¹r⁴ (p 56, śloka 129) — अयूह्याः r, अयू f, अयूह्याः hdm¹ (cp Nirukta: 3 अभ्युहितयाः)

* The wording is somewhat clumsy. Literally 'others which arise from the modification of becoming of these six' The passage of the Nirukta (1 3), on which the above is based, is more clearly expressed *anye bhavavikārā etesām eva vikārā bhavanti*.^b Cp Nirukta: 3 *te yathavacanam abhyūhityāh*

123. and (must) likewise (be inferred) in accordance with the (nature of the) adorations (*namaskāraḥ*)^a of the Gods and Fathers (appearing in those formulas)

Now hear the divinity of the sacred utterances (*vyāhṛti*)^b, individually and collectively.

नमस्कारसद्यैव hm¹r, नमस्कारसद्यैव fk, नमस्कारसद्यैव b — अथ यत्नं hm¹r, अथ वाक्यं fk, अवाक्यं b

* That is, the various modifications of the verbal sense are to be inferred not only from the nature of the sentence but also of the prayer which it contains. If *namaskāraḥ* be read, the meaning would be 'the nature of the prayer is also to be inferred (in doubtful cases) from the tenor of the sentence'.^b That is, the three mystical words *ōṃ* *bhūvaḥ* *svaḥ*

124. Now the divinity of the sacred utterances collectively is Prajāpati^a, while the deities of them individually are this (terrestrial) Agni, Vāyu, and Sūrya (respectively).

दैवतं तु hm¹r, दैवतं तु fk, दैवतं च b.

* Cp Sarvāṅkramanī, Introduction ii. 10. *samastānām prajāpatiḥ*

125. The syllable Om has Vāc for its deity, or else it is addressed to Indra, or else (it belongs) to Parameṣṭhin; or it is addressed to the All-gods, or to Brahman, or to the Gods (in general), or Ka (is its deity)^a.

वाग्देवस्यो hdbrr¹r⁴ (p 56, śloka 133), वाग्देवस्यो r, वाग्देवस्यो f, वाग्देव* m¹, वाग्देवो k — देवः क एव r¹r⁴b f k, देवः क एव hdm¹. — The end of the *varga* is here marked after this śloka (125) by र्थे in hdm¹, but after 124 in b f k. The former is doubtless correct, as the end of the *varga* thus corresponds with the end of the Introduction, while in the other case the twenty fifth *varga* would without any apparent reason contain only three ślokas. The two *vargas*, 25 and 26, however, contain together only eight ślokas instead of ten.

* On this śloka is based Sarvāṅkramanī, Introduction ii. 11, where, however, Vāc and Indra are omitted, and *ādityaśmikaḥ* (see *Saṅguruśiṣya*) corresponds to ka.

26. The first three hymns. Authors of Vaisvadeva hymns.

126. The first hymn is addressed to Agni. Its seer^a is Madhuchandas. The seven triplets^b which follow it should all be recognized as addressed to different deities.

आदेयं hm¹rk, अयये b.—°स आर्षकम् hm¹r³r⁴r⁵, °स आवृणः b, °स आवृणु f, °श्रुत्वावृणु k, °स आदितः r.—ज्ञेयाः सर्वे hm¹r³r⁴r⁵, ज्ञेयास्त्वन्ये b, ज्ञेयास्त्वन्ये fk, ज्ञेयास्त्वन्यो r.—From here (126) down to 145 Rājendralāla Mitra gives readings connected with r⁴: *ghapustakoddhṛtapāṣhaḥ* (perhaps = 'restored' or 'corrected' reading). Both *gha* and *gha u* are referred to in the notes on śloka 137, p. 57.

^a More literally, 'the authorship (*ārṣakam*) is that of Madhuchandas.' ^b That is, those which are contained in RV. i. 2, 3.

127. The first of these (2. 1-3) is addressed to Vāyu, the following one (2. 4-6) to Indra and Vāyu, then one to Mitra and Varuṇa (2. 7-9), one also to the Aśvins (3. 1-3), one to Indra (3. 4-6), then one to the All-gods (3. 7-9).

त्वेषां hm¹r, तेषां bfk.—°णोऽद्यास्त्रिनो hr³r⁴fr²r⁵, °णो ब्राह्मिनो b, °ण आश्विन्य r.—यिन्द्रो hr³r⁵, स्विन्द्रो fkr², विन्द्रो b, ऐन्द्रो r.—तो hr³r⁵, यो m¹, वो bfk, यः r.—विश्वदेवकः hm¹r³r⁵, विश्वदेवतः bfk, पञ्चमसृचः r.

128. Now (this) last triplet (3. 7-9), composed in the Gāyatrī metre, contains that name (*tan-nāmā*)^a, or has (the word) 'all' (*viśva*) as its characteristic mark. But (any) other (hymn) addressed to many divinities can be recited in (the place of) those addressed to the All-gods^b.

तन्नामा hr³r⁴r⁵m¹, नानामा bfk, नान्यः षष्ठाद् r.—विश्वलिङ्गो वा hm¹r³r⁴r⁵b, विश्वलिङ्गो fkr. After this there is a lacuna of four pādas in fk: °लिङ्गो [वा -- शर्यति गो] तमे घ अजिज्यनि.—गायत्रीऽन्यसु यस्तुचः hdr, गायत्री त्व यस्त्रिचः b, गायत्री स्तुपरस्तुचः r¹r⁴r⁵ (r⁵ or *ca* first appears in Rājendralāla's edition in the notes on this śloka, the whole introduction being evidently wanting in this MS.).—वज्रदेवतम् rb (= Nirukta xii. 40), वज्रदेवत° r⁴, वज्रदेवत्यम् r⁵, वज्रदेवत्यम् hd.—अन्यत्तु m¹r³, अन्यं तु hb, °मन्त्रसु r¹r⁴.—128^d=iii. 33^d.

^a That is, each of these three stanzas contains the name *viśve devāṣaḥ*, or in other words it is characterized by the term *viśva*. ^b According to Yaska (Nirukta xii. 40) this (i. 3. 7-9) is the only gāyatrī triplet addressed to the *Viśva devāḥ*. But, he adds,

whatever (hymn) is addressed to many divinities may be suitably employed in place of such as are (in the strict sense) addressed to the All-gods *yaś tu kīṃ cid bahūdāvatam tad vaiśvadevānām ākāṇe yujyate* Cp Roth, Erläuterungen, p 167, also Śaṅguruśiṣya on Sarvāṅkramanī 1. 139.

129. In^a Luśa^b, Duvasyu^c, Śāryāta^d, Gotama^e, Rjīśvan^f, Avatsāra^g, Paruḥepa^h, Atriⁱ, the seer Dīrghatamas^j,

दुवस्यो^r, य वात्स्ये hdm¹r³r⁴r⁵ (lacuna in fk) the latter must be a very old corruption as MSS of both families have it The only MSS with the correct reading are apparently r¹ and r⁶.—गौतमे hdm¹b, गौतमे^r, the reading of fk (where the गौ of लिङ्गो seems to have caused the lacuna see note on 128) लिङ्गौतमे also points to गौतमे. गौतमे and गौतमे are frequently confused in the MSS cp critical note on 1. 58—परक्षिपे hr³f, परक्षिपे^b, परक्षिपे^r, परक्षिपे^{kr}, परक्षिपे^m—अचौ^r (=r¹r⁶), पुत्रे bfr²r⁵hdm¹r³r⁴ the latter must also be a very old corruption, which is easy to explain palaeographically, and would, moreover, have been helped by the hiatus (°क्षिपे अचौ).—दीर्घतमस्युपी hm¹r, दीर्घतमस्युपी^b, दीर्घतमस्युपी^f, दीर्घतमस्युपी^{kr}.—The end of the *varga* is here marked by २६ in hdbfk, not in m¹.

^a The following twenty seers enumerated in 129 131 are all authors of hymns to the All-gods. ^b Seer of RV. x. 35, 36 ^c Seer of RV. x. 100 ^d Seer of RV. x. 92 ^e Seer of RV. i. 89, 90. ^f Seer of RV. vi. 49-52 ^g Seer of RV. v. 44 ^h Seer of RV. i. 139 ⁱ Seer of RV. vi. 41-43 ^j Seer of RV. i. 164

27. Character of Vaiśvadeva hymns.

130. in Vasiṣṭha^a, Nābhānediṣṭha^b, Gaya^c, Medhātithi^d, Manu^e, Kakṣīvat^f, Vihavya^g, as well as in many other seers^h,

कक्षीवति^r, कक्षीवति hdm¹r⁴, कक्षीवति bfr².—अवधयिषु hm¹r³r⁴bkr²r⁵, अयवधयिषु^r.

^a Seer of RV. vii. 34-37, 39, 40, 42, 43. ^b Seer of RV. x. 61, 62. ^c Seer of RV. x. 63, 64 ^d Seer of RV. i. 14. ^e Seer of RV. vii. 27-30 ^f Seer of RV. i. 121, 122. ^g Seer of RV. x. 128. ^h Besides the twenty here enumerated there are about ten other authors of Vaiśvadeva hymns in the RV; see Aufrecht, RV² vol. ii, p. 668, under *derāḥ*. Seventeen of the twenty seers enumerated above (the omissions being Atri, Gāthm, and Nābhānediṣṭha) are repeated below in iii. 55-59, where twenty more are added.

131. in Agastya^a, Bṛhaduktha^b, Viśvāmitra^c, and Gāthm^d, variations (*vipravādāḥ*)^e are here (in the Rg-veda) apparent in their respective praises.

विश्वामित्रे च hm^1r , विश्वामित्रे च $bfr^2r^5r^4$.—विप्रवादाश्च $hm^1r^1r^4r^6$, विप्रवादाश्च r , विप्रवादाश्च bfr .

^a Seer of RV. i. 186.

^b Seer of RV. x. 56.

^c Seer of RV. iii. 57.

^d Seer of RV. iii. 20.

^e That is, these seers differ from one another in regard to the deities addressed in their Vaiṣvadeva hymns.

132. Now the teachers Yāska^a and Śāṇḍilya say that any formula^b in which a combination of many (deities) appears, is addressed to the All-gods.

चङ्गीनां सं^c hm^1r , चङ्गीर्वा चं b , चङ्गीर्वा सं^c fk .—वैश्वदेवं तद् $hm^1r^3r^4r^5$, वैश्वदेवं तम् r , °देवं तम् b , °देवस्त्वं f , °देव तुम् k .

^a In Nirukta xii. 40: see above 128, note ^b.

^b Mantra is here treated as a

neuter; also below, viii. 129.

133. One should state everything, whatever it be, a verse, or hemistich, or stanza, or hymn, which is addressed to many divinities, to be addressed to the All-gods^a.

चदेत्सर्वं $hrbfr$, चदेत्सूयं m^1 .—चङ्गदेवतम् hm^1rbfr (Nirukta xii. 40), °देवतम् r^1r^5 .

^a See above, 128, 132, and Nirukta xii. 40.

134. All (*sarvāḥ*) the deities are praised by the seers with collective laudations; now this technical term (*saṃjñā*) 'collective' (*viśva*) is laid down (*nipātita*) in (the sense of) all-comprehensiveness^a (*sarvāvāptan*).

The words सर्वा to सुताः (inclusive) are omitted in fk .—इत्येषा $bfr^2r^5hm^1r^3r^4$, इत्यासां r .—निपातिता hdx , निपातिती $bm^1r^4r^5$, निपातिति fk .—The end of the *varga* is here marked by २७ in bfr , by २८ in hd , not at all in m^1 .

^a That is, it is used in a collective sense, *viśve devāḥ* thus meaning 'the gods collectively.'

28. Passages of the Rg-veda addressed to Sarasvatī. Indra hymns.

135. Now the seventh (triplet) is addressed to Sarasvatī (3. 10-12). These are the Praṭiga deities^a. She is praised in all stanzas by the name of Sarasvatī in two ways:

सारस्वतसु $hm^1r^3r^5r^4$, सरस्वतसु bfk , सारस्वतः r —सप्तम $hm^1r^3r^5r^4$, शन्तमा b , उत्तरम skr^2 , सप्तमसु r —एताः प्रउग^० hdx , एता प्रउ^० b , एता प्रउग^० skr^2 —After 135^{ab} the following line (not found in $hdm^1r^3bfskr^2r^5$) is added by r

अविध्यमान ऊने वा प्रउनेष्वत आपपेत् ।

—सरस्वतीति hm^1bfsk , सरस्वती तु r —द्विविधम् hdm^1 , द्विविदम् fk , द्विविधम् b , द्विविधम् r —असु hm^1bfsk , असु r —सर्वामु सा $hm^1r^3r^5r^4$, सद्दृश्यते r , सद्दृश्यते b , सद्दृश्यते fk

* RV. i. 3 10-12, where Sarasvatī appears as a Prauga deity, is explained in Nirukta xi 26, 27 Sarasvatī again appears as a Prauga deity in RV ii 41 16-18 Cp below, iv. 92

136. as a river, and as a deity Now with regard to this the teacher Śaunaka has stated that the passages (in which she is praised) as a river^a are six, (and that there is) not a seventh :

नदीवहेवतावच्च $hbfskr^2$ (Nirukta ii. 23), नदीवहेव वाखिव r —तथाचार्यसु hdm^1 , तथाचार्यसु b तथाचार्यसु skr^2 , तथाचार्यसु $r^3r^4r^5$, तथैवमुभयं r —शौनकः $hdm^1r^3r^4bfskr^2r^5$, स्मृतम् r —नदीवन्निगमाः $r^3r^4r^5r^5$, नदीवन्निगमा b , नदीवन्निगमो fk , नदीवहेवताः hdm^1 —एद् ते $hm^1r^3r^4r^5r^5$, एते fk , एद्दे b —136^{cd}-138^{cd} seem to be omitted in r^1 (and r^5 !), as these five lines are relegated to a footnote by Rājendralāla Mitra

* Cp Nirukta ii 23 *sarasvatīty etasya nadīmad devatāvac ca nyamā bhavanī*.

137. (the six being)^a 'Best Mother' (*ambī-tame*: ii. 41. 6)^b, 'Alone' (*ekā* vii 95. 2), 'On the Drśadvatī' (*drśadvatyām*: iii. 23. 4^{cd}), 'Citra indeed' (*citra it*: viii. 21. 18), 'Sarasvatī'^c (x. 64 9 and vi. 52 6^b). Yāska, however, regarded this (passage), 'She with her might' (*nyam śusmebhīh*: vi. 61. 2)^d, to be a seventh.

अयिका hm^1 , अयिका skr , अयिका b —अयि ह्य $hr^3r^4r^5(r)^5$, ह्य $bfsk$.

* As the first line of the śloka contains pratikas only, one would naturally expect six separate words to represent them; but according to the reading favoured by the MSS (*citra ic ca, sarasvatī*) there are only five, *sarasvatī* representing two passages. On the other hand, the reading of $bfsk$, *citra smam*, gives six pratikas; *smam* (x 75-5) is, moreover, most appropriate, as Sarasvatī is here invoked with a number of other rivers. *Citra smam* could easily have been corrupted to *citra ic ca*, the second word beginning with the same letter, and *citra it* being already familiar to the scribe from a previous occurrence (i. 48) *Citra it ca* would much less easily be corrupted to *citra smam*. The *it* could not have been considered necessary for identification, as another stanza of the RV also begins *citra it* (x 115 1) For these reasons *citra smam* appears to be the preferable reading ^b In this passage Sarasvatī is again a Prauga deity | cp. 135, note *.

^c There are three pādas in the RV. beginning *Sarasvatī*: x. 64. ॥ (*sarasvatī sarayuh sindhuḥ*), vi. 52. 6^b (*sarasvatī sindhubhiḥ pinvamanā*), and ii. 3. 8 (*sarasvatī sādhayanti dhiyam*). The latter passage could not have been meant, as *Sarasvatī* is here one of the three sacrificial goddesses along with *Ilā* and *Bhārati* in an *Āpri* hymn. If *sarasvatī* is meant to represent two pratikas, the second passage can hardly be objected to because it is only the second pāda of a stanza, since *āśvadatyām* in the same line is the third pāda of a stanza. ^d This stanza is expressly stated by Yūska (*Nirukta* ii. 23) to be addressed to *Sarasvatī* as a river: *athaitan nadinā*.

138. Aitara^a regarding this (stanza) as a sacrificial text (*yājyā*) for the victim offered to *Sarasvatī* (*sārasvata*) in the *Maitrāyaṇīya* (*Saṃhitā*)^b, because the oblation is (here) the chief thing^c, has stated (that it is addressed) to *Vāc*^d.

स्तेनां hr³r⁴f bkr²r⁵, स्तेनां m¹.—चान्या hr³r⁴m¹br²r⁵, चान्या fk. The anusvāra must have dropped out owing to the following मै°.—उद्विपः hm¹r, उद्विपः b, उद्विपः f, उद्विपः k.—एवितरो hdm¹rb, एवोनरी fk.

^a This name is not found elsewhere.

^b iv. 14. 7 (among the *yājyānupākya* texts).

^c That is, regarded from the point of view of the sacrifice, the goddess would be addressed, not the river.

^d That is, *Sarasvatī* = *Vāc*; cp. *Nirukta* vii. 23, where *Sarasvatī* is the only one of the fifty-seven names of *vāc* (*Naighaṇṭuka* i. 11) discussed.

139. (The hymn) 'Doer of fair deeds' (*surūpakṛtnum*: i. 4) is addressed to *Indra*, as well as seven others after it (5-11). Six successive stanzas (beginning) 'Then according to their wont' (*ād aha svadhām anu*: 6. 4-9) are addressed to the *Maruts*.

चान्यान्यतः hm¹b, चान्यतः fk, चान्योऽन्यतः r.—पलादह bfr⁴, पलादह kr², पलादह hdm¹r.—The end of the *varga* is here marked by २८ in bfk, not in hdm¹.

29. *Indra* associated with the *Maruts* in RV. i. 6.

140. One (of them), 'What is firm' (*vilu cit*: 6. 5) is sung in honour of *Indra* with the *Maruts*. But the latter hemistich of the (stanza) next but one to this (i.e. 6. 7^a)^a is addressed to two deities.

वीळु hdm¹, वीळु bfr⁴, पीळु r³, विषु r¹, वितु r², वालु r⁵.—इन्द्राय hm¹r³bfr²r⁶, इन्द्राय r, इन्द्रोऽयं r¹.—एकान्तरायाम् hm¹r, एकांतरास्त्व° fbk.—अर्धर्चो त्वो dm¹, अर्धर्चोऽन्यो r⁴r⁶, अर्धर्चान्यो h, अर्धर्चन्यो r, अर्धान्यो b, अर्धर्चन्यो f, अर्धर्चन्यो k.—द्विदेवतः bfrkr⁴r⁶, द्विदेवतः m¹, हि देवतः hd.

^a That is, the third pāda, this being a *gāyatrī* stanza.

141 For while it is chiefly addressed to the host of the Maruts, Indra is at the same time intended to be distinguished thus 'both glad (and) equal in brilliance' (*mandū samanavar casa*), or (this means) 'with him who is glad (and) of equal brilliance'^a

मन्त्रप्रधानो hm'r °धावो fk, °धावो b — हीत्य चेन्द्रो r⁵ हित्य चेन्द्रो m' हीत्य चन्द्रो b हीत्य चेन्द्रो b हीत्य चेन्द्रो f हित्य चेन्द्रो k (य²) हीत्य च r²r³r⁴ इय हीन्द्रस्तु r — मन्त्र hr³r⁴m'r मृद् b मन्त्र r², मन्त्र fk — समानवर्चसो r⁴ (= RV) °वर्चस hr³m', °वर्चसो r °वर्चस bfk

^a These alternative explanations are based on Nirukta iv 12 *mandu mad snu yutam sthaḥ api va manduna teneti syat samanavaracasety etena vyakhyatam*

142 Those to whom (the hemistich appears to be) addressed to two deities^a, explain (the final vowel of) *mandu* as not liable to phonetic combination (*pragrhnanti*)^b One (however) who from his study (of it) recognizes the pada to have only one deity, deserves a hearing,

मन्त्र hr mन्त्र b मन्त्र k मन्त्र r¹r⁴, r⁶r⁵ — येयानिव hm¹r³r⁴r⁵b येयानिव r एयानिव fkr² — एकदेवत्वम् hdbfk, °देवत्वम् m¹ °देवत्वम् r — विज्ञाया° hdbf विज्ञाया° r विज्ञाया° r¹r⁴r⁵ — °ध्ययनात् hr m¹r³r⁴r⁵, °त्ययनात् fkr² °त्ययनत् b

^a The two deities would be the host of the Maruts and Indra, but cp Griffith Translation of the Rig veda on 1. 6 7 and Grassmann Wörterbuch, under *mandu*
^b *Mandu* is treated as *praghyā* in the *Padapāṭha*

143 as *Rodasi* in the Atharva veda (*atharvāṅgīrasa*) is (regarded as one) of the wives of the gods^a

This praise is by the teachers regarded as chiefly addressed to the host of the Maruts^b

अथवाङ्गिरसे hr m¹, अथवाङ्गिरसे b आथवाङ्गिरसे f आथवाङ्गिरसे k — 143^{a b} is omitted in r¹r⁴r⁵

^a In RV v 46 8 *rōdasi* is treated as *praghyā* in the *Padapāṭha* (doubtless because not accented *rōdasi*) This stanza also occurs in the Atharva-veda vii. 46 8 It is commented on by Yāska (Nirukta xii. 46) who however explains *rōdasi* here as *rudrasya patni* Cp Sāyana on RV v 46 8

^b That the praise of the Maruts is predominant here is supported by the wording of the Sarvānukramanī 'the six (stanzas) *ad aha* (6 4-9) are addressed to the Maruts v 1a cūḍ (6 5) *indrena* (6 7) are also addressed to Indra'

144. As the host of the Maruts is chiefly addressed, Indra is at the same time intended to be distinguished. For the entire host of the Maruts is considered to share (in sacrifice) equally (*samāṁsam*) with the great Indra.

विचिकित्सितः $hr^3r^4bfr^2$, विचिकित्सते r .—मरुद्गणं महेन्द्रस्व $hδr$, मरुद्गणमहेन्द्रस्व $r^4(r^3?)bfr$, मरुद्गणेनेहेन्द्रस्व $r^1r^4r^0r^2$, मरुद्गणं प्रधानस्व m^1 .—समाशं hm^1r , समाशं f , शमाशं b , समासं $r^1r^4r^0k$.—सकलं hm^1r , शाकलं $r^1r^4r^0$, साकला bfr .—The end of the *varga* is here marked by २९ in hm^1bfr .

30. The deities of RV. i. 12, and of the Āpri hymn i. 13.

145. The hymn 'Agni' (*agnim* : i. 12) has Agni as its divinity. In it one verse, 'by Agni Agni is kindled' (*agnināgniḥ sam idhyate* : 6^a), is addressed to two deities: they mean Nirmathya and Āhavanīya^a.

०दिदेवत्वं hm^1r , ०देवत्वं b , ०देवत्यो fk .—विदेवतः $hbfr$, विदेवतः $m^1r^3r^4r^0$ (Sarvānukramaṇī द्विदिदेवतः).—निर्मथ्या^० r^1r^4fk Sarvānukramaṇī, निर्मथ्या^० $hδr^0m^1b$.—०यार्था hdm^1rb , ०यार्थव fk , ०यार्था r^1r^4 , ०यार्थं r^0 .

^a Two forms of Agni, the one being the fire produced by friction, the other the oblation fire. Cp. Sarvānukramaṇī on RV. i. 12: *pādo dayagnidatvato nirmathyāhavanīyau*.

146. Now as to the deities which, stanza by stanza, in the second hymn of twelve stanzas (i. 13), are praised along with Agni, hear their names from me.

यासु देवताः hm^1bfr , देवताः सुताः r .—सूयन्ते hm^1r , स्वयन्ते b , सूयते $r^1r^4r^0fk$.—ह्यभिना hm^1rb , पिना fk .—In $r^1r^4r^0$ 146^d reads :

सूयते देवता यासां नामानि शृणुतेह नः ।

147. In the first (stanza) Fuel^a (*idhma*) is praised, in the second Tanūnapāt, Narāsaṁsa in the third, but in the fourth Īa is praised ;

सुतयेधो hm^1rb , सुतयेधो fk , समिदसु $r^1r^4r^0$.—सूयते त्विळः hm^1 , सूयते त्विळः r , सूयते त्वितः b , सूयत त्विलः f , सूयतां त्विलः k .

^a On the Āpri hymns, see Roth, Erläuterungen, pp. 122-124.

148. but the Litter (*barhis*) in the fifth, then the Divine Doors with another (6), Night and Morning (*naktoṣāsā*) in the seventh, while in the eighth are praised together

देवस् hm^1bfk , देवस् r^* the *Sarvānukramanī* has the Vedic form देवीः.—न्यया hm^1rfb , न्यया r^* , न्यया kr^* —संस्तुती सह hm^1r^* , स्तुती सहे (सं being omitted) b , स्तुती रहे (the preceding four syllables अष्टम्या सं being omitted) fk , स स्तुती सह r^*r^* , तु स्तुती सह r .

149. the two 'Divine' Sacrificers; in the ninth stanza are praised the Three Goddesses; but Tvastṛ is to be known as praised in the tenth.

देव्याब् hm^1r , देव्याब् $fk r^*r^*$, देव्याद् b —स्तुतः hm^1r , स्तुतः b , स्तुतः fk —The end of the *varga* is here marked by ३० in hdm^1bfk .

31. The eleven Āpri hymns.

150. In the eleventh (stanza) of the hymn one should know Vanaspati to be praised, but in the twelfth one should know the divine 'Svāhākr̥tis' to be praised.

स्तुतं m^1r^* , स्तुत b , स्तुत fk , स्तुति hdr —देवोर् hm^1 , देवी r^*bfbk , देव्यो r —*छतीरिति hm^1r^*bfbk , *छतीरिह r

151. Now as to the deities which, stanza by stanza, are celebrated in this hymn (i. 13), they (occur) in all the Āpris; the second (deity), however, is subject to option (*vikalpate*)^a.

*या तु विकल्पते $hr^*r^*bfr^*$, *या तु विकल्पते m^1k , *याया विकल्पते r .

^a As to how this option applies, see below, ii 155-157

152. As to the Āpri hymns, including the Praiṣas (ritual summons), they are eleven (in number); or (rather) the Praiṣa hymn^a (consists of) sacrificial formulas, while these other (hymns of the Rg-veda) are ten (in number)^b.

सहामोमुक्तानि $hm^1r^*r^*$, सहेयमुक्तानि $bfbkr^*$, सहेव हेतानि r .—तान्येकादश सन्ति च $hm^1r^*bfbkr^*r^*$, त्वेकादश प्रचक्षते r .—यजुषि $hm^1r^*bfbkr^*r^*$, यज्ञासि b , यजुषः r —*तराणि तु hm^1rb , *तराणि च k , *तराणि L

^a Which consists of twelve *yaṅāṅṣi*, that is, VB xxi. 29-40 Thus is referred to by Yāska (Nirukta viii. 22) as *praiṣikam* (scil. *sūktam*), and included by him among the eleven Āpri hymns (*etāny ekādaśāpri-sūktāni*) Cp Roth, Erläuterungen, § 122 ^b The ten Āpri hymns of the Rg-veda are enumerated in the *Anuvākānukramanī*, 10-12, p 48 of my edition of the *Sarvānukramanī*. See also ĀSS. iii. 2 § ff.

153. Now there are three (Āprī hymns) relating to the Sautrāmaṇī sacrifice (*sautrāmaṇāni*)^a, one to Prajāpati (*prājāpatya*)^b, and one used at the horse-sacrifice (*āsvamedhika*)^c, and the one (employed) in the human sacrifice (*puruṣasya medhe*)^d: these (make) six (special additional Āprī hymns) in the Yajur-veda (*yajurhṣu*).

पुरुषस्य तु hm¹, पुरुषस्य च rbfk.—यजुःष्वेव r, यजुष्वेव hm¹bfk.—तानि षट् hm¹r⁵ bfr²r⁵, तच्च ह r.

^a That is, VS. xx. 36-46 (cp. SB. xiii. 9. 3¹⁶, note); xx. 55-66 (cp. SB. xii. 8. 2¹⁹); xxi. 12-22 (cp. SB. xii. 9. 3¹⁶). ^b That is, VS. xxvii. 11-22 (see commentary on the first stanza and cp. SB. vi. 2. 2¹ ff., especially ¹⁰ and note on ¹²). ^c VS. xxix. 1-11 (cp. SB. xiii. 2. 2¹⁴). ^d Referred to in Śākḥ. ŚŚ. xvi. 12. 8 as beginning *agnir mṛtyuḥ*.

154. Here only the Praiṣa hymn (VS. xxi. 29-40) need be (considered); that (which has been referred to beyond this) in the Yajur-veda (*yajurhṣu*) need not be troubled about (here).

Of those (eleven) the hymn relating to the Praiṣas^a, and that which Dīrghatamas sang (i. 142),

यजुःष्वद्विधेयं तत् m¹r, यजुष्वद्विधेयं तत् h, यजुष्टादये ततः b, यजुषा इत्येव तः fk, यजुःष्वद्विधेयं च r¹r⁴r⁶.—प्रेषगतं hm¹r³, प्रेषगतं bfrk.—युक्तं यच्च hm¹, यच्च यच्च r, यच्च तच्च fkr², यच्च only b, यत्तु तच्च r⁵r⁷.—The end of the *varga* is here marked by ३९ in hm¹bfk.

^a That is, Āprī stanzas belonging to (-*gata*) or turned into (-*krta*) Praiṣas, the expression being equivalent to Yāska's *praiṣika*, 'consisting of Praiṣas.'

32. Tanūnapāt and Narāsaṃsa in Āprī hymns. Idhma a form of Agni.

155. and that which has been mentioned in (the collection of) Medhātithi (i. 13)^a: only these three contain both^b (Tanūnapāt and Narāsaṃsa). Both that which is mentioned in (the collection of) Gṛtsamada^c (ii. 3) and in (that of) Vādhryaśva^a (x. 70),

मेधातिथौ hm¹r³r⁵r⁷, मेधातिथेर् fkr², मेधातिथिं r.—एवन्ति तु hrbfk, एवन्ति च m¹.—अप्यौ गृत्समदे hm¹r³r⁵r⁷, अप्यौ गृत्समदो bfrk.—वाध्यथे hm¹r³r⁵r⁷, वाध्यथस् r, वाध्वंस् f, वाध्वंस् k, वाध्वंस् b.—च hr³r⁵r⁷b, च fk, तु r.

^a Which would constitute a *ṛṣi-sūkta* according to i. 14, 15. ^b *Ubhayavanti*; cp. Nirukta viii. 22: *maidhātithaṃ dīrghatamasas praiṣikam ity ubhayavanti*; cp. Roth, Erläuterungen, p. 122; see also my Introduction to the Sarvānukramaṇī, p. xiv.

156. both (the hymn) of Atri (v. 5) and that (vii. 2) which was revealed to the son of Urvaśi (Vasistha), contain Narāśamsa. Tanūnapāt (appears in that) which Agastya (i. 188) and Jama-dagni^a (x. 110) sang,

अवेद्य hm¹fr³r³r³r³. अवेद्य b, अवे च k, अचिस्—ददर्श च hm¹r³bfr³r³r³, ददर्शे च r.—गत्यद्य hm¹r³br³r³, गत्यसु r, no particle in k—वामदपिस् r, वामदपय b, वामदग्न्यय r³r³, वामदेवद्य hdm¹r³—There is a lacuna in fk between गत्य and यज्यगी.

^a The reading of hdm¹r³, vāmadevaś, is doubtless a corruption of the incorrect reading jāmadaṅgaś. There is no Ātri hymn by Vāmadeva, while that of Jamadagni is particularly important, the whole of it being commented on by Yāska (Nirukta viii. 4-21); cp. Roth, Erläuterungen, p. 122, and Sarvāṅgikramanī, Introduction, p. xiv.

157. and that which the seer Viśvāmitra (iii. 4) and Asita the son of Kaśyapa (ix. 5) sang.

Now as to the twelve deities which have been stated^a (to belong) to the stanzas of Medhātithi (i. 13. 1-12),

*येर्चंवा यांस् b, *येर्चंवा या तु fk, *येर्चंवा यास् m¹r³r³r³r³, *येर्चंवायाय b, *येर्चंवायाय d, *येस्तुवां यास् r

^a Above, u 246-150

158. learn the manner (*sampadām*) in which they represent (*sampadyante*) Agni.

The Fuel (*idh-ma*) is the Agni who is everything; for this (Agni) is kindled (*sam-idhyate*)^a as fuel. Or this form (*i-dhma*) is made from the root *dhmā*; for fuel is kindled when blown (*dhmātaḥ*).

यथापि ताः hr³m¹r³r³r³, यथापि ताः bfk, यथापीकाः r—यर्चम् hr³m¹bfr³r³r³, योऽयम् r—हीध्मः hm¹r³r³r³r³, हीध्मो b, हीध्मे r, हीध्मो f—धातेर्वेतत्कृतम् hm¹r³r³r³r³, धातेर्वेतत्कृतम् b, धातेर्वेतत्कृतम् fk, धातेर्वेतत्कृतम् r—धातो र, धाते bfk, ह्येर्द् hdm¹.—हीध्मः hm¹r³bfb, हीध्मे r³r³r³r³.—The end of the *varga* is here marked by ३२ in hm¹fk. The last pāda is repeated in b only.

^a This etymology corresponds to the only one given by Yāska (Nirukta viii. 4): *idhmaḥ samindhanāt*.

1. Tanūnapāt. Narāśamsa. Ila. Barhis.

1. Now this same Agni is (also) Tanūnapāt^a by name. That (celestial Agni) extends (*yachati*)^b his body (*tanum*).

They say that 'Napāt' is a descendant^c, and that the origin of this one (*asya*) is from that one (*amutas*)^d.

यद्यत्यसी तनुम् $hm^1r^3r^6r^7$, यद्यत्यसी तनुम्^b, यद्यत्यसी तनुम्^f, सीऽयुच्यते तनुः
r.—असुतोऽस्य $hm^1r^3bfr^2r^6r^7$, अमृतस्य r.

^a Cp. above, ii. 26: *ayam tanūnapād agnīḥ*.

^b Cp. ibid.: *asau hi tananāt tanuḥ*.

^c Cp. ii. 27: *anantarām prajām āhur napād iti agnīḥ*, and ii. 26^e.

^d Cp. ibid.: *napād amuṣya caivāyam*

2. Now some say that Narāśamsa here is Agni^a. .Again (*atha vā*) others (use the term) in (the sense of) sacrifice^b, (saying) 'all men (*narāḥ*) utter praise (*samsanti*) seated at it.'

नराशंसमिहेवे तु $hm^1r^3bfr^2r^6r^7$, सन्त्विहेवे तु r.—अयिमाङ्गरथेति $hm^1r^3r^6r^7$,
हेतुमित्याङ्गरथंतरं^{fk}, हेतुमित्याङ्गरथंतरं^b, हेतुमिस्त्वाङ्गरथरे r.—इति बाध्वरे $hm^1r^3r^6r^7$,
इति वा नरः^{bk}, इति चानरः^f, इति वादिनः r.

^a This is the opinion of Śākapūṇi according to Yāska, Nirukta viii. 6: *agnir iti śākapūṇi: naraḥ praśasyo bhavati*.

^b This is the view of Kāthhākya, ibid.: *narāśamsa yajña itī kāthhākya: narā asmīn āsīnāḥ samsanti*.

3. Others say he is Agni, because he is Narāśamsa as the object of praise (*praśasya*) by men seated at the sacrifice^a; and so also say the ritualists (*ṛtvijō naraḥ*)^b.

एतमेवाङ्गरथेऽयिम् $hm^1r^3br^6r^7$, इतिमेवाङ्गरथेऽयिम्^{fk}, तदाङ्गरथिमेवायम् r.—
ह्ययम् $hr^3bfr^2r^6r^7$, त्वयम् r.—प्रशस्य^{hdb}, प्रवास्य^{fk}, प्रशंस^{m^1}, शस्यते r.—वैवर्जिजो
नरः^{hr^3bfr^2r^6r^7}, वैवर्जिजो नरः^{m^1}, वैर्जिजो नरः^k, च ऋत्विजो नराः r.

^a The previous śloka states two views corresponding to those stated in Nirukta viii. 6, that Narāśamsa is (1) Agni: *naraḥ praśasyaḥ* (Śākapūṇi); (2) *yajña: narā asmīn āsīnāḥ samsanti* (Kāthhākya). The third here added is a combination of the other two: *naraḥ āsīnair adhvare praśasyaḥ*; it is identical with the explanation given in iii. 28: *yajñe yac chasyate ṛbhīḥ*.

^b This expression is doubtless meant to be equivalent in sense to *yājñikāḥ*, so often used by Yāska.

4. Ila is a form made by the Rishis^a, and (is derived) from the root *iḍ*, expressing praise^b: Agni is called *iḍāvān*^c ('possessing

refreshment') either from that (root) or from the root *id*, expressing increase ^d.

इलस्युपिष्ठतं b, इयस्युपिष्ठतं f, इयस्त्वपिष्ठतं r², इदस्त्वपिष्ठतं r³r²r¹, इदस्त्वपिष्ठतं hdm¹, इलात्वपिष्ठतं r.—ईदोय जुतिकर्मणः hr³br²r¹, ईदोय जुतिकर्मणः f, ईदोय जुतिकर्मणः kr², द्युपिभिर्गतिकर्मणः r—इळावांस f, इलावांस bk, इळावांस hm¹r.—चोक्तोऽपिर् hm¹bk, चोक्तोपिर् f, चोक्तापिर् r.—इदिना hm¹r², ईदिना r²r¹, ईदिना fb, अदिना k, इरिणा r—वर्धिकर्मणा r², वर्धिकर्मणा hm¹r², बुदिकर्मणा r¹, वर्त्तिकर्मणा b, वासुत्तिकर्मणा fk, गतिकर्मणा r.

^a The meaning of this reading (*rst-krtam rūpam*) I take to be this: the form *īla*, it is true, does not occur in the *Rg-veda*, nevertheless it is Vedic, being abstracted by the Rishis from the various forms of the verb *id*, 'to praise,' which occur in the *Āpri* stanzas addressed to *īla* (cp. Roth, *Erläuterungen*, p. 118) I was at first inclined to adopt the reading *rst-krtam*, 'made from the root *st*' (= *st*, cp. Grassmann, *Wörterbuch*, sub voce *st*), but this seemed incompatible with the following *ides ca* (not *ider vā*) and *tena* in the next line, which points to a single antecedent etymology, while Yāska makes no reference to a root *st* in his explanation of *īla* (see next note). ^b Yāska (*Nirukta* viii. 7) derives *īla* from either *id* or *vdh* *īsteh stuttharmana indhater vā*

^c Our author has to say 'Agni is called *īlāpān*,' because *īla* itself does not occur in the *Rg-veda*.

^d The preceding *vā* in *sokto* shows that the *vardh-* of the MSS must also contain *vā* (that is, *vā rddh-*). The dropping of the *d* in the MSS is doubtless due to confusion with *vardh-* and other derivatives of the root *rdh*, which happens to have the same meaning as *rdh*.

5. Again, this Agni is the Litter (*barhis*), for the whole of it (*sarvam*) is furnished (*paribrmhitam*) with food^a, or because, when sacrificed to, he (Agni) is furnished (*paribrmhitah*)^b with fuel.

यधुतो hm¹r²r²r², यधुतो b, यधुतो f, यः जुतो r—वा सद् m¹dr, वा सद् h, वा सद् bfk.—परिवृंहितः hm¹r²r²r², परिवृंहते fk, परिवृंहते b, परिवृंहते r—The end of the *varga* is here marked by q in dbfk, not in m¹.

^a That is, the oblations are laid on it. ^b The etymological explanation is similar to that of Yāska (*Nirukta* viii. 8): *barhah paribarkhat*.

2. The Divine Doors. Night and Morning.

6. The Divine Doors, as they are called, are the wives of all (the gods)^a; they follow Agnāyī, and so also Agnāyī (follows) Agni^b.

दारक्षु r, दारख b, दारख $hm^1r^3fkr^2r^5r^7$ (on this corruption cp. critical note on i. 92). The MSS. have the correct form in i. 107 and ii. 148.—*प्रोक्ता* omitted in fk.—*पत्नयः* hdm^1 , *पत्नय* b, *पत्नयः* fk, *यत्नतः* r.—^{6cd} follows the reading of hm^1rbfk :

आपायीमन्ववर्त्तन् नाभिं नामाथ एव च $r^1r^4r^6$.

^a This is doubtless suggested by RV. x. 110. 5 (commented on in Nirukta viii. 10): *vi śrayantām patibhyo na . . . devabhyo bhavata supṛāyāṇāḥ*. ^b This remark is intended to show the identity of the *devyo dvāraḥ* with Agni (cp. i. 107): being the wives of the gods they represent Agnāyī, the wife of Agni, who comprehends all the terrestrial deities (see i. 105, 106). *Sūkāpūṇi*, in Nirukta viii. 10, identifies them with Agni: *yajñe gṛha-dvāra itī kātthakyah; agnir itī sūkāpūṇi*.

7. Now being firmly established in Agni they are praised in combination with Agni. In their case also there is a predominance of Agni, both in praises and oblations ^a.

ध्रुवं स्थिताक्षाक्षु $hrbfk$, ध्रुवास्थितत्वाक्षु $r^1r^4r^6$.—संक्षुयन्ते $hm^1r^3bfkr^2r^5$, क्षुयन्ते च r.—क्षुतिष्विव $hr^3r^5r^7$, क्षुतिष्वे m^1 , क्षुतिष्वथ r, क्षुतिष्वे b, क्षुतिष्वथ f.—हविषु च m^1r , हविष्यु च h, हविष्यु च bfk .

^a Because they, as well as the other *Āpṛi* deities, are regarded only as forms of Agni.

8. And as to the two goddesses, Night and Dawn (*naktośāsanu*); they too are regarded as related to Agni. For the Dark (*syāvi*) ^a is related to Agni ^b, while Dawn is, as it were, a sixteenth portion (*kalā*) of that time ^c (*kāla*).

नक्तोपाक्षी च चे $hr^3m^1fkr^2r^6r^7$, नक्तोपा सा च चे r, नक्तोपाक्षे b.—श्वावापेयी $hm^1bfkr^5r^7$, श्वावापेयी r^3d , श्वावापेयी r, भावापेयी k, भावापेयी r^2 .—तक्षीवो $bfkr$, तक्षीवो hdm^1 .—कलिव तु hb, कलि च तु fk, कलिव तु m^1r , कलावमा $r^1r^4r^6$.

^a *Syāvi* is the first of the twenty-three names of night enumerated in Naighaṇṭuka i. 7. ^b Thus *Syāvi*=Night occurs in the first stanza of an Agni hymn (i. 71. 1).

^c That is, *Uṣas* being a part of *Syāvi* would also be related to Agni. Cp. Nirukta ii. 18: (*uṣāḥ*) *rātrē aparāḥ kālāḥ*. The reading of $r^1r^4r^6$ is doubtless a corruption of *kalāvamā*, i.e. *Uṣas* is 'the last portion' of that time.

9. Dawn (*uṣas*) lightens ^a (*uchati*) the darkness, Night (*nakta*) anoints (*anakti*) ^b her with drops of dew (*hima*) ^c; or else this (form) might be (derived) from the root *añc* ^d, preceded by the negative (*nañ*) ^e, (and) mean 'the indefinite-coloured one' (*avyakta-varṇā*) ^f.

हिमविन्दुभिः hm¹r¹b, हि विन्दुभिः fk—अपि वाच्य^a hm¹r¹ (Nirukta viii 10 अपि वा - वाच्य^a) अभि वा^a bfr²—अपूर्वाचेर^b hd, नन् पूर्वा चेर् r, नन् पूर्वा चेद् m¹, न पूर्वोचेर् b, न पूर्वोचेर् f, (न पूर्व²) चेर् r², न पूर्वोचेर् k—This śloka is omitted in r¹r⁴r⁶.

^a Cp Nirukta ii 18 *asah kasmādī uchatīti* ^b Nirukta viii 10 *nakteṣi . anakti bhāṭany avatyayena*, cp ii 18 *an rātri rātri va syād danakarmanah pradiyante 'syām avatyayah* ^c *Hima bindu*, in the plural, is here substituted for the plural expression *avatyayāḥ*, twice used by Yaska in connexion with night ^d That is, *nakta* = *an akta* as far as the meaning is concerned, the derivation from *añj* (from which comes *vy akta* itself) would have been more natural but the author doubtless wanted a root different from the one he had already used in his first etymology (*anakti*) Rajendralala Mitra, who has the corrupt reading *pārvām ver*, refers to RV i 72 9, where the word *reṣ* occurs This is indeed verification gone wrong ^e An early occurrence of the technical form of the negative prefix as used by Pāṇini ^f Cp Nirukta viii 10 *apī eṣ naktavyakta-varna*

10 For at first she becomes Gloaming (*dosā*)^a, at midnight she is Darkling (*tamasvati*), and before the rising of the Sun she becomes Dawn (*usas*) by name.

दोषा hm¹r¹r⁴r⁶, घोषा fkr—निशीथ सा hm¹r³br²r⁶r⁷, निशीथ सा fk, मध्ये प्राप्ते r—तमस्वती bfr, तमस्विनी hr³r²r⁶r⁷, तपस्विनी m¹ I have preferred तमस्वती, since it is the form which occurs in Naighanṭuka i 7 as one of the names of night—घोषा hm¹r, घोषा b, घोषा fkr²—10^ab comes first in hm¹r³bfr²r⁶, in r (=r¹r⁴r⁶) 10^cd comes before 10^b.—The end of the *varga* is here marked by ३ in b, by a figure meant for २, but looking like ३, in f, by ३ in k, not at all in hdm¹—Thus śloka is numbered ३०० in hd

^a *Dosā* and *Tamasvati*, as well as *Sjāvi* and *Naktā*, occur in Naighanṭuka i 7 as synonyms of *Rātri*.

3. The Two Divine Sacrificers The Three Goddesses. Tvastr.

✓ 11. Now the Two Divine Sacrificers are the terrestrial and the middle (forms of) Agni^a. For they were born from the celestial (*divya*) Agni; they are therefore celestial (*dāvya*)^b by birth

देव्याव् bm¹r (Savānukramāni) देव्याव् hdr³fkr²—अपौ hm¹r³r⁶r⁷, अघौ b, omitted in fk, उमौ r—अपेहि hm¹r³bfr²r⁶r⁷, अपेक्षु r—देव्यौ m¹b, देव्यौ hdr, देव्यौ fk, cp above, i 108—अवना hm¹r, अवना bfr, अव्यते r¹r⁶r²r⁵.

^a This agrees with Yaska's explanation in Nirukta viii 11 *dāvyaḥ holārāv ayam eṅgīr asau ca madhyamaḥ* ^b That is, *dāvya* = treated as a patronymic formation from *dēva* cp ii 26

12. Now they who are called the Three Goddesses are here simply (representative of) Speech (Vāc) in the three spheres. She is spoken of by a threefold name^a as abiding in the three lights^b.

वर्तिनी hm¹r, वर्तनी fbk,

^a On the three forms of Vāc, see above, ii. 72 ff.

^b Cp. above, i. 90.

13. Īā follows^a (the terrestrial) Agni, Sarasvatī^b is attached to (*prāptā*), the middle one, while that (celestial form of Vāc) becomes Bhārati as occupying that (celestial) world.

ॐगुका hdm¹, ॐगुला r, ॐगुला r¹r⁴r⁶, ॐगुला b, ॐगुला fkr².—मध्यं प्राप्तā hdr³b fkr²r⁶r¹, मध्यं प्राप्तā m¹, मध्ये त्वेद्री r.—अमुं hdm¹r¹r⁴r⁶, अमुं bfk.—स्थिताधि लोके hm¹rb, स्थितलोकं r¹r⁴r⁶, स्थिता इलोके fk.—भवति hm¹, भव d, भवतो fk, भरती b, भारती r.

^a *Anugā*: cp. *anuvartate*, above, iii. 6.

^b Cp. above, ii. 76.

14. Now this same Vāc is threefold (as) in heaven and in air and here (on earth). Both when individual and combined she belongs (*bhajatī*) to^a all these (three) Agnis^b.

वान्ति hm¹b, न्ति d, वान्ति fk, वै वान् r.—व्यसा b fkr, व्यासा r¹r⁴r⁶, व्यसा hdm¹.—समसा b fkr, समसा hdm¹.—भवत्य^a hm¹r¹r⁴r⁶b fkr, भवति r.—मानपि hdr b fkr, मानसु r¹r⁴r⁶.

^a Cp. *śrīta* in i. 108, *anuga* in iii. 13, and *anuvartate* in iii. 6.

^b Thus not only does

Īā, the terrestrial form of Vāc, belong to the terrestrial Agni, but all the 'Three goddesses' belong to the terrestrial Agni (i. 108), as well as to the other two forms of Agni.

15. Now as to Tvaṣṭr, there is praise (of him) as this same terrestrial Agni^a; or (it may be said) there are stanzas^b to him as terrestrial, and there is one stanza^c also in the (hymns) to the seasons (addressed) to (him as) one or other (*kasyāpi*, form of Agni)^d.

यस्त्वयं प्रोक्तः hm¹r¹ (०त्स्व^० r³), यः सोऽयमेव r, यस्तुष्टमेव r²r⁵r⁷, यःस्तुष्टमेव fk, यः यामेव b.—सुतिः hm¹r³br²r⁶r⁷, सुतिः f, सुतिः kr.—वर्चः सुः hdbm¹fk, वर्चः सुः r.—कस्यायुक् hdm¹r, कस्यायुक् r⁶r⁷, कस्यायीक् fkr², कौत्यायीक् b, कौत्याविष् r¹r⁴r⁶.—चार्तवीषु च hdm¹fkr²r⁵r⁷b, आर्तवीषु च r¹r⁴r⁶.—The whole line has the following modified form in r¹r⁴r⁶: पार्थिवो वाध्यश्चे च कौत्याविष्चार्तवीषु च.—The end of the *varga* is here marked by ३ in dm¹b fkr.

* That is, in Āpri hymns, our author agreeing with the view of Śākapūni quoted in Nirukta viii 14 (*agnir iti śākapūnī*), as well as with the view represented by the Naighanṭuka, where Tvaṣṭr is first mentioned among the Āpri deities (v. 2), secondly, among the atmospheric deities (v. 4), and thirdly, among the celestial deities (v. 6). According to the view of others, Tvaṣṭr in the Āpri hymns belongs to the middle group. *mādhyamikas tvastāṁty āhuḥ, madhyame ca sthāne samāmanātaḥ* (Nirukta viii 14). He is stated below (iii. 25) to belong to the middle group, when *rūpakartā*. Cp Sigg, Sagenstoff, p. 14.

^b That is, in the stanzas of the Āpri hymns addressed to him, he represents the terrestrial Agni. ^c The third stanza in two of the three hymns to the Seasons (i. 15; ii. 36; on ii. 37 see below, iii. 36) is addressed to Tvaṣṭr, though the name occurs in ii. 36. 3 only. ^d That is, in the hymns to the Seasons any one of the three forms of Agni may be meant. The general sense of the second line I take to be: Tvaṣṭr in the Āpri hymns represents the terrestrial Agni only, but in the hymns to the Seasons he may represent one of Agni's other forms. I am, however, somewhat doubtful whether I have interpreted this passage correctly.

4. The celestial Tvaṣṭr. Story of Dadhyañc and the Mead

16. (*Tvaṣṭr*) may be (derived) from *tviṣ* or from *tvāḥṣ*, or (it means) 'he quickly (*tūrṇam*) obtains (*āśnute*)'^a, or 'he assists (*ut-tārana*) in works (*karmasu*)'^b. therefore he obtains this name.

लघ्वेती hr²br²r¹, लघ्वेती m¹, लघ्वेति वा fkr², लघ्वतो वा r — तूर्णमश्रुत एव वा hm¹ (cp Nirukta viii 13), तूर्णमश्रुत एव वा r²r², तूर्णमश्रुत एव च r²r¹, तूर्णमश्रुत एव वा bfk, तूर्णमश्रुतीति वा r — कर्मसुत्तारणो वेति hr²br², कर्मसुत्तारणो वेत्ति r²r¹, कर्मसु तारणो वेत्ति fkr, कर्मसु स्वरणा वेत्ति r

^a These three etymologies are derived from Nirukta viii. 13: *tvastā tūrṇam āśnute iti nirukṣāḥ; tvaser vā syād dīptikarmanas, tvaksater vā syāt karotīkarmanah*. In connexion with *tvist-tas*, 'from the root *tvis*,' Mitra gives one of his marvellously irrelevant references to the Rg-veda, x. 84. 2: 'thou art brilliant (*tvisttas*), O Manyu, like fire.'

^b This additional etymology may have been suggested by Yāska's (*tvaksateḥ*) *karotīkarmanah*. The suffix *-tar* would be accounted for by *tārana*, while *tas* would be explained by transposition of letters (as in Yāska's *parjanya* from *tyj*) from *ut* and *karmasu*. This is certainly going beyond even Yāska's wonderful achievements in etymology.

17. The thousandfold ray of the sun which abides in the moon, as well as the mead (*madhu*) which is above (*param*) and on earth (*iha*), also (abides) in the Tvaṣṭr (who is) Agni^a.

*तमो रश्मी hr²m¹r², *तमो यञ्च b, *तमो यञ्च fkr, *तमीञ्च r — चन्द्रसुपाश्रितः hm¹rb, चन्द्रसुपाश्रिता fkr, चन्द्रमसो श्रितः r¹r²r². — सोऽपि hr²m¹b²r²r¹, सापि fkr.

सोऽयम् r .— $\text{वापिं } hr^3m^1r^5r^7$, $\text{वापिः } br$, $\text{वापि } fk$.— $\text{वेह च } hr^3$, $\text{वेद च } m^1r^5$, $\text{वेद } vfbkr^2$, $\text{देव च } r^7$, $\text{वन्दे च } r$.— $\text{यन्मधु } hrm^1r^5r^7$, $\text{तं मनुं } fr^2$, $\text{तं मनु } k$.

^a This is the celestial Tvastṛ who is the guardian of the heavenly Soma (cp. my 'Vedic Mythology,' pp. 52 and 116), the abode of which is the moon (op. cit., p. 112). Agni is also a guardian of Soma (op. cit., p. 90), and in the later mythology the sun is regarded as replenishing the moon when caused to wane by the gods drinking up the Soma (op. cit., p. 112). Having thus stated Tvastṛ's connexion with the heavenly mead, the author goes on to relate the story of how the Aśvins obtained it from Dadhyañic.

18. ^a Well-pleased (with him, Indra) bestowed on the son of Atharvan (i. e. Dadhyañic) even that spell (*brahma*)^b; and the seer became more brilliant by means of the spell.

$\text{ब्रह्मापि } hr^3m^1bfkr^2r^5r^7n(g)$, $\text{ब्रह्मा च } r$, $\text{इन्द्रोऽपि } n$.— $\text{सुताय } hr^3m^1bfkr^2r^5r^7$, $\text{पुत्राय } r$.— $\text{तद्यर्वणः } hr^3m^1bfkr^2r^5r^7$, $\text{यद्यर्वणे } r$, $\text{(सुधत्ता)यमयर्वणः } n$, $\text{(सुधृता)यमयर्वणः } n(m)$, $\text{(सुपता)यमयर्वणः } n(g)$.— $\text{दीप्तिमत्तरः } hr^3m^1bfkr^2r^5r^7$, $\text{वीर्यवत्तमः } r$.— r^8cd is omitted in n .

^a The story of Dadhyañic, as far as related in the following six ślokas (18-23, excepting 18^{cd}), is quoted in the Nītimahājani on RV. i. 116. 12. It is also told by Śāyana (on RV. i. 116. 12), who states that it is narrated at length in the Śātyāyanaka and the Yājanasyaka. It is to be found in the Śatapatha Brāhmaṇa (xiv. 1. 1¹⁸⁻²⁵; see Sacred Books of the East, vol. xlv, pp. 444 f.). ^b Which reveals the abode of Soma.

19. Indra forbade the sage (saying), 'Do not speak anywhere of the mead thus (revealed); for if this mead is proclaimed (to any one), I will not let you escape alive.'

$\text{तमृषिं } hm^1bn$, $\text{तं मृषिं } n(m)$, $\text{तमृषि } fk$, $\text{तमृषिर् } r$, $\text{तं त्वषिर् } r^1r^4r^5$.— n हि प्रोक्ते मधुव्यक्षिन् hm^1rbfk , $\text{मधौ ब्रह्मन् } r^1r^4r^5$, $\text{विप्रं प्रोक्ते मधौ तक्षिन् } n$.— $\text{जीवन्तं त्वोत्सृजाम्यहम् } hm^1rbfkn$, $\text{जीवन्तं त्वहमुत्सृजे } r^1r^4r^5$.

20. Now the divine Aśvins asked for the mead in secret from the seer; and he told them what the Lord of Śaci had said.

$\text{विविक्ते } hr^3m^1r^5r^7$, $\text{विविक्तेन् } b$, $\text{विवेक्तेन् } f$, $\text{विवेक्तेन् } k$, $\text{विधिवन् } r$, $\text{मिषजौ } n$.— $\text{तदाचष्टे } hm^1rbn(g)$, $\text{सदाचष्टे } f$, $\text{तन्नाचष्टे } n$.—The end of the *varga* is here marked by 8 in hm^1bf , not k .

5. The horse's head of Dadhyañic. The middle Tvastṛ.

21. To him the Nāsatyas spake: 'Do you quickly make us two receive the mead by means of a horse's head; Indra shall not slay you for that.'

आश्वेन $hr^3r^6r^7$ Sāyana, आश्वेन $n(g)$, आश्वेन m^1rn , आश्वेन fk , यश्वेन b — मवान् hm^1bfn , इमवत् r . — याहयत्वावा $hr^1r^4r^6$, याहयत्वागं m^1 , याहयत्वा च fk , याहयत्वावे b , याहय त्वं तन् r , याहय त्वं च n — मेन्द्रय $hr^2r^3r^5r^7$, मेन्द्रः श्व f , मेन्द्रय m^1 , ऐन्द्रय hd , मेन्द्रय r — त्वा वधीत्ततः $hm^1r^3r^5r^7$, त्वां वधीततः b , त्वां वधीततः f , त्वां हनिष्यति r , (दध्यह् न) धप्रवीत्ततः n .

22. Because Dadhyañic had told (the secret) to the two Aśvins with the horse's head, Indra took off that (head) of his; (but) his own head they (the Aśvins) put on (again)^a.

आश्वेन $m^1r^6r^7$, आश्वेन $n(g)$, आश्वेन $hrbfn$ — ती तु hm^1r , तत्तु $r^1r^4r^6$, ताभ्यां $bfnr^2n$ — तदश्वेन्द्रो hm^3bfn , तदाश्वेन्द्रो r . — हरत्स्वं तं bf , हरत्स्वं तद् $n(g)$, हरत्स्वन्तर् n , हरत्संतं r , हरद्याव hr^3m^1 , हरद्याव r^6r^7 , — अधत्ताम् m^1 , अधत्ताम् r , न्यवताम् bf , नवताम् kr^3 , नधत्ताम् $hr^3r^6r^7$, अधत्ताम् $n(m)n(g)$, दधीताम् n (Sāyana has the forms निधाय and प्रयधत्ताम्) — चक्षिरः $hr^3bfnr^6r^7n$, ती शिरः r .

^a The SB, and Sāyana tell the story only as far as the replacing of the head; cp. SB., *athagaya svam śira āhṛtya tad dhagaya prati dadhatuḥ*; Sāyana: *svakīyaṃ mānuṣaṃ śiraḥ pratyadhātām* The SB uses the expression *āśvyaṃ śiraḥ*, and the verbs *chīd* and *apa-n-dhā*.

23. And the horse's head of Dadhyañic, severed by the bolt-bearer with his bolt, fell in the midst of a lake on Mount Sāryanāvat.

दधीवद्य $hm^1r^3br^7r^7$, दधीवद्य fk , दधीवद्यश्च r — चाश्वं hm^1 , चाश्वं r , चाश्व b , चाश्व fk , (दधीवोऽवशिरश्च) चाश्व n — उतं MSS and r , क्षिप्तं n .

24. Rising up from the waters (and) bestowing manifold boons on living beings, it lies submerged in those same waters to the close of the cosmic age (*yuga*).

तदश्वसु hm^1r , तदश्वसु f , तदश्वसु k , तदश्व b , तक्षिरसु $r^1r^2(?)r^4r^6$. — प्रादाय $hm^1r^3r^5r^7$, प्रादात्स r , प्रादाय bfn — पर्यन्ते hm^1r , पर्यन्ते bfn . — निमज्जति $hm^1r^3bfnr^2r^5r^7$, न्यमज्जत r .

25. That 'Tvaṣṭr, who is in the group of the middle sphere (*mādhyamika*)^a, is a modifier (*vikartṛ*)^b of forms. He too is praised incidentally; a hymn to him does not exist^c.

निपातिन hm^1rbfn , निपाति च $r^1r^4r^6$. — तस्य च r , तस्य च hm^1 , तस्य (no particle) bfn . — The end of the *varga* is here marked by q in hm^1bfn .

^a Cp. Nirukta viii. 14: *mādhyaṃkas tvaṣṭīty āhur, madhyame ca sthāne samāmnātāḥ*.

^b Tvaṣṭī is often spoken of in the RV. as a fashioner of forms, and is called *rūpaḥ* in the TS. &c.; cp. my 'Vedic Mythology,' p. 116. ^c See op. cit., p. 116, B, line 5.

6. Vanaspati. The Svāhākṛtis.

26. Now he whom they proclaim as Vanaspati is this (*ayam*) Agni^a as Lord of the Wood; for this (Agni) is lord (*pati*) of woods as (their) protector (*pātā*), or because he guards (*pālayati*) them^b.

पालयतीति वा $hm^1r^1r^4r^5b^1k$, पालयतीति च r.

^a Vanaspati as an Āprī deity is here (RV. i. 13. 11) identified with the terrestrial Agni; but above (i. 66), where the three forms of Agni are distinguished, Vanaspati represents the middle Agni, as Jātavedas does in i. 67. ^b Cp. Nirukta viii. 3: *vanānām pālā vā pālayitā vā*.

27. This (*ayam*) Agni is also lauded as Vanaspati by Gr̥tsamada in the third (stanza)^a of the hymn 'Enjoy' (*mandasva*: ii. 37), which contains six stanzas.

पतिरिति^a hm^1 , पतिवद् b^1fkr .—लितः b, मितः fk , दितः hm^1r .—मन्द्स्वेत्यस्य b^1fkr , मन्द्स्वेति च $hm^1r^5r^6r^7$.—सूक्तस्य b^1fkr , सूक्तेन m^1 , सूक्ते च hr^2 .

^a This stanza is commented on by Yāska (Nirukta viii. 3) as an example for Vanaspati. He quotes four others (viii. 17–20) in connexion with Vanaspati as an Āprī deity (x. 110. 10; iii. 8. 1; and two stanzas not from the RV.).

28. But an occasional (*prasaṅgajā*) praise of him (Vanaspati), as a sacrificial post^a and as a tree, with the whole^b hymn, 'They anoint' (*añjanti*: iii. 8), is (to be found) in the third Maṇḍala.

यास्य $hm^1r^3br^2r^7$, याच r, या fk .—सर्वेषाञ्जलि $hm^1r^3fkr^2r^6$, सर्वेषां यति r^7 , सर्वेषां जोति b, समस्तेनैव r.

^a Cp. below, iv. 100. ^b Yāska in his comment on RV. iii. 8. 1 merely remarks (Nirukta viii. 16) regarding Vanaspati: *agnir iti śākapūṣṭh*. But in commenting on RV. x. 110. 10 (Nirukta viii. 17) he observes: *tat ka vanaspatih? gūpa iti kūthakayāḥ, agnir iti śākapūṣṭh*.

29. As to the Svāhākṛtis—the views of the learned have been various. It is, however, a certain conclusion that all that (viz. which is meant by the term)^a is simply (a form of) this Agni^b.

°हृतयोऽनेकाश्च $hm^1r^3fkr^2r^5r^7$, °हृतास्वसख्याश्च $r^1r^4r^6$, °हृतीप्ससख्याश्च r —त्यं $r^3br^5r^7$, स्वय hm^1 , सोऽय r , omitted in fk

^a Cp the various explanations of the term given in Nirukta viii 20 ^b Cp Yāska's remark (Nirukta viii 22) after stating the various deities with which the *prayajās* and the *anuyajās* had been identified *āgneyā itī tu sthītā, bhaktamātram itarat*, 'it is, however, certain that they represent Agni, everything else is merely an attribute'

30 For he is the maker (*karta*) of oblations (*svāhā*); the making (*krti*) of them, (that is to say,) here is of a single nature (*ekaja*)^a it is he who is the source (*prasūti*) of living beings, the imperishable (source) of all of them.

हि कर्ता $m^1r^3r^2r^5r^7$, ह कर्ता $hbfbk$, कर्ता च r —खाद्याना $hm^1r^3bfbkr^2r^5r^7$, देवाना r —कृतिस्त्वाम् $hbfbk$, वा कृतिस्त्वाम् r —सर्वेषाम् $hr^3bfbkr^2r^5r^7$, स तेषाम् r —The end of the *varga* is here marked by $ई$ in hdm^1bfbk

^a In this etymology *krti* is explained by *kartr* while there are many *svahās*, there is only one maker of them, that is Agni, the source of all beings (cp i 61)

7. Tanūnapāt and Nārāśamsa. Deities of RV. i. 14 and 15.

31 Both the second (stanza) with Tanūnapāt and that which contains Nārāśamsa, are combined as applicable (*prayoktavye*) in only three^a (hymns) which (thus) contain both^b.

°पाहि° r , °पादि° hdm^1bfbk —°या च $hr^3bfbkr^2r^5r^7$, °या तु r —नरा° $rbfbk$, नस° f , नारा° hd —समस्येते $hm^1r^3kr^2$, समस्येते fb , समस्येते r^6r^7 , समस्येते r —°वत्सु $m^1rbr^5r^7$, °वत्स fk , °वस्य hr^3 —तु $hm^1r^3br^5$, तु fk , च r^7 , इह r

^a See above, II. 155, note ^b.

^b That is, Tanūnapāt and Nārāśamsa

32. The (stanza) containing Nārāśamsa, as well as the second^a, may be (applied in behalf)^b of those wanting children, (of him) who desires strength or who desires food, as well as (of him) who may wish for prosperity.

वा स्वाद् fr , वा स्वा bkb , चास्वा hr^3r^5 , च स्वाद् m^1 —°या च $hr^3fkr^2r^5r^7$, °ये (प्र°) b , °येह r —नृकामो वा $hm^1r^3bfbkr^2r^5r^7$, यवा या स्वाद् r —मूर्तिमिच्छेद्यपि यः $hm^1r^3br^5r^7$, मूर्तिमिच्छे तद्यापि यः fk , मूर्तिमिच्छति वापि यः r .

^a That is, the stanza containing Tanūnapāt.

^b That is, apart from their usual sacrificial application as *Āpri* stanzas

33. The hymn, 'Hither with these' (*aiḥbhiḥ*: i. 14), which invoking Agni^a is spoken of here as addressed to the All-gods (*vaiśvadeva*), is recited (*śasyate*) among the hymns to the All-gods, because, being composed in the *gāyatrī* metre, it contains the characteristic 'All' (*viśva*)^b.

सूक्तमेभिर्यद् h, सूक्तमेभिर्यद् m¹r³r²r⁵r⁷, सूक्तमेभिर्य k, इति यत्विमिर् r.—शस्वते hm¹rb, कास्वते fk.—iii. 33^d=ii. 128^d.

^a Agni is the only god invoked in the vocative in this hymn; but the gods, thrice with the characteristic *viśve*, are several times mentioned in it, as well as several individual gods (in 3 and 10). Cp. below, iii. 51. ^b Cp. iii. 43, and ii. 128, 133, 134.

34. As to the hymn, 'Indra, drink Soma' (i. 15), consisting of twelve stanzas, and addressed to the Seasons^a, (the seer) praises in it seven deities^b in their respective stanzas, together with the Season (*ṛtu*).

पिवेतीद् hm¹r⁵, पिवेतीमं r²r⁶r⁷, पिवेतीनं bf, इतीन्द्रं तु r.—यद्वादशकम् MSS., यद्वादशकम् r.

^a That is, the deities of the *Ṛtuyājas*; cp. AB. ii. 29. ^b Enumerated below, 37, 38.

35. There (the deities) are characterized in the plural and in the singular, in six stanzas (1-6) 'with *Ṛtu*' (*ṛtunā*), in four with the *Ṛtus* (*ṛtubhiḥ*), then again in two (11, 12) 'with *Ṛtu*'^a.

चतसृष्वृत्तुभिः सह r, चतसृष्वृत्तुभिः सह b, चतसृष्वृत्तुभिः सह fk, चतसृष्वृत्तुभिः सह hd.—The end of the *varga* is here marked by ॐ in dm¹bfb, by २ in h.

^a This statement is only approximate as regards this hymn of the RV. (*ṛtunā* occurs in 1-4 and 6, while 5 contains *ṛtūñr*; *ṛtubhiḥ* occurs in 9 and 10 only, and no form of *ṛtu* in 7 and 8; *ṛtunā* in 11 and 12); but it is an exact description of the twelve *Prañsas* for the *Ṛtu* offerings; see TS. vi. 5. 3; AB. ii. 29. 2-4, and Haug, vol. ii, p. 135, note ¹².

3. Hymn to the Seasons: RV. i. 15.

36. The *Ṛtus* are here incidentally praised with the deities: so it is both in the hymn of summons (*praiśa*) for offerings to the *Ṛtus*, and in the hymn of *Gṛtsamada*^a also.

गार्त्तमदेऽपि fk, गार्त्तमदेति च b, गार्त्तमदेषु च hd m¹.—35, 36 omitted in r¹r⁴r⁶.

* That is, RV. ii. 36: cp. AB. v. 9-6, Haug, vol. ii, p. 336, note ⁸; see also Oldenberg, Prolegomena, p. 193, on the relation of RV. i. 15 to ii. 36 and 37 (which two really constitute one hymn).

37. Now with the first^a (stanza) he (the seer) praised Indra, the Maruts with the second, Tvastr^b with the third, and Agni with the fourth;

चतुर्थ्या चापिमेष च $m^1 r^3 b r^2$, चतुर्थ्या चापिमेष च $h d$, चतुर्थ्य चापिमेष च $f k$, अपिन्तु परया ततः r .

* With mukhyeṣṭ, compare mukhe tu yā, v. i. cp. above, iii. 15

^b On Tvastr in the R̥tu hymns,

38. with the fifth Śakra (Indra) again, the two gods who delight in truth (Mitra-Varuna) with the sixth, and with the four^a beginning with the seventh (7-10) Agni Draviṇodas.

पद्म्या $h d m^1 r$, पद्म्यां $b f k$

* *Caturbāh*, agreeing with *saptamyādyābāh*, clearly used as a feminine; cp. above, ii. 44.

39. The divinity of the formulas of the R̥g-veda is to be known from authoritative statement^a (*ādeśa*), not from its characteristic mark (*liṅga*); for it is not possible to know actually (*tattvena*) the divinity of these (stanzas) from its characteristic mark^b.

न लिङ्गतः $h m^1 r b f k$, तु लिङ्गतः $r^1 r^4 r^6$ —द्वासां $h b f k r^2 r^5 r^7$, यासां m^1 , यासां r —
द्वितं $h m^1 r b f k$, द्वेताः $r^1 r^4 r^6$.

* Cp. below, iii. 109

^b That is, Agni is not mentioned by his actual name, but only by the attributive Draviṇodas, which might designate another god (though it is a well-known epithet of Agni; cp. i. 106, ii. 25; but see iii. 61)

40. With the eleventh (he praises) the Nāsatyas (Aśvins), with the twelfth this Agni again. Rathītara, however, says that this hymn consists of single separate praises^a.

एकादश्या $h d m^1 r$, एकादश्यां $b k$ —रथीतरः $h r b f$, रथांतरः $k r^2$.—The end of the *varga* ■ here marked by ∞ in $b f k m^1$, not in $h d$.

* In other words that it is a *pythakṣati*, one of the three kinds of hymns to the All-gods, cp. below, 43.

9. Three kinds of hymns to the All-gods.

41. For where, in (a hymn) with many deities or two deities, each deity is praised singly^a (*ekaikā*) or by qualities arising from its activities^b, they regard that (hymn) as one containing distributed praise^c (*vibhakti-stuti*).

वज्रदेवे द्विदेवे hm^1r , वज्रदेवते द्वन्द्वे bfr^2 , वज्रदेवताद्वन्द्वे r^1r^4 ,⁶.—गुरौर्वा hm^1rbfk , गुरौः स्त्री $r^1r^4r^6$.—विभक्त्युति तद् r , विभक्त्युततद् fk , विभक्त्युतिमद् b , विभक्त्युति तद् hdm^1 , समक्त्युति तद् $r^1r^4r^6r^2$ (?); cp. v. r. below, iii. 82; विभक्त्युतिः in Nirukta vii. 8.

^a Cp. below, iii. 82, where *ekavat* 'in the singular' is used. ^b Cp. below, vi. 69, on RV. viii. 29. ^c Yāska, in Nirukta vii. 8, gives RV. x. 17. 3 as an example of *vibhaktistutī* (where Pūṣan and Agni are praised separately in the singular) as opposed to a *saṃstava* or 'joint-praise.'

42. Now the hymns to the All-gods (*vaiśvadeva*) are of three kinds: that which is provided with joint-praise of the Sun (*sūrya-saṃstava*), that which contains the characteristic 'All' (*viśva-līṅga*), and that which contains separate praise (*prthak-stuti*).

विविधानि hm^1r , विविधा वै b , विविधा वै fk .—पृथक्कुति h , °तिः dm^1bfr (cp. °कुतीद् in 40 and °कुतीति in 43).

43. That which is called 'Separate praise' (*prthak-stuti*) one should recognize as addressed to many divinities; that which is characterized by 'All' (*viśva-līṅga*)^a is the one in which (the gods are praised) with their universal (*viśva*)^b qualities arising from their activities^c.

पृथक्कुतीति hm^1bfr , °कुति तु r .—विद्यैः स्त्रीः hm^1r , विद्यै स्त्रीः f , °यः k , विद्यैस्त्रीः b .—कर्मवैर्गुरौः hm^1rbfk , स्वकर्मभिः कुतः $r^1r^4r^6$.—43^d=iii. 60^b.

^a The term *viśvalīṅga* occurs in Nirukta xii. 40, where Yāska states the view of Śākapūṣi that only such hymns are *vaiśvadeva* as contain the characteristic word *viśve*. See Roth, Erläuterungen, p. 167. ^b Cp. above, ii. 134. ^c Cp. vi. 69.

44. That which with reference to the All-gods frequently praises the Sun, (and) at the same time praises the gods themselves, they call a joint-praise of the Sun (*sūrya-saṃstava*).

उद्दिश्य यद् rm^1 , उद्दिश्य वद् hdb , (विद्यां) नद्दिश्य चद् f , विश्ववद् k .—देवान्स्तीति hm^1bk , देवां स्तीति f , देवांस्तु यच्च $r^1r^4r^6$.

45. But (the term ^a does) not (apply) at the beginning of the hymn to Bhaga^b, nor in hymns to Usas, nor in the hymn to Savitr, 'I invoke'^c (*hvaṃyāma*. i 35), nor in the Sūryā (hymn)^d, in (regard to) oblation (and) sacrifice^e (*maḥha*);

मागस्य सूक्तादी हdm¹r³bḥkr²r⁵r¹. मागो स्वसूक्तादी r⁵. मागोऽयसूक्तादी r (cp 5r) — वीषसेषु वा br¹, वीषसेषु वा hm¹r³, वीषसेषु वा rk. (न सूये) वीषेषु वा r — महे हdm¹r³bḥr¹, सुहे rk. — The end of the *carga* is here marked by Q in hdm¹bḥk

^a That is, *vaśavedeva* ^b *Bhāgasya sūktādaḥ = bhāgasya sūktasya ḡdaḥ*: in the first stanza of vii 41 (the only hymn to Bhaga in the RV.) a number of other gods are mentioned, but it is not *vaśavedeḥ* ^c In the first stanza of this hymn Savitṛ is associated with several other deities, but it is not *vaśavedeḥ* ^d RV x 85, to the first stanza of which a similar remark applies ^e This, I suppose, means nor are stanzas from these hymns treated as addressed to the All gods when applied sacrificially.

10. How to ascertain the deity of a hymn.

46. nor, similarly, in any other formulas (which are) statements (*praiśādāḥ*)^a, or where the word 'associated' (*saṃyōḍāḥ*) or 'together' (*saṃyūḥ*)^b may be (used).

प्रवादेषु hm¹r³bḥkr²r⁵, प्रपादेषु r

^a That is, when names are merely mentioned and do not imply an invocation ^b Which, governing the accompanying name in the instrumental case, put it in a subordinate position

47. But the old Lāmākāyana^a states even that (hymn) to be addressed to the All gods, in which many (deities) are celebrated even incidentally (*prasāṅgāt*).

यस्मिन् hm¹r³fb, अस्मिन् r¹r⁴r⁵ — प्रसङ्गाद् hm¹r, प्रसङ्गाद् bk, प्रसङ्गाद् f — परिकीर्तनम् hm¹rb, परिकीर्तनम् fkr — सामकायनः hd, सोमकायनः m¹r, रोमकायनः bḥkr²r⁵.

^a See Indische Studien, vol xiii, p 426

48. The divinity, whether praised or not, (but) indicated somewhere^a (in the hymn), the seers adore with formulas. That^b (deity) one learned in scripture (*śāstra*) should take note of.

श्रुतं वापि hm¹r³bḥkr²r⁵, संश्रुतवत् r (cp 8r^a) — मन्त्रैस्तद्व्ययोरचन्ति hm¹r, मन्त्रैस्तद्व्ययोरचन्ति b, मन्त्रैस्तद्व्ययोरचन्ति rk, देवतामृषयोरचन्तः r¹r⁴r⁵ — बुध्येत dr, बुध्येत b.

वुञ्चेत m^1 , वुञ्चेति fk , वुञ्चे b .—शास्त्रवित् $hm^1r^3bfr^2r^5r^7$, शास्त्रतः r .— 48^{ab} is nearly identical with iii. 81^{ab}.

^a Cp. the next śloka; also i. 22. ^b The feminine *tām* is used as if *devatā*, not *daivatam* preceded.

49. For the actions (of the gods), though not designated by their agents^a, are nevertheless indicated^b somewhere—at the beginning, and in the middle, and at the end, and in individual passages (*prithaktveṣu*).

आदौ हि m^1bfk , आदौ तु r , आदौ ह d (no particle).—मध्ये चान्ते च b , मध्ये चांत्वे च f , मध्ये च चान्ते च hd , मध्ये च चांतेषु m^1 , मध्ये चान्ते च r .—पृथक्त्वेषु hdx^3r^5 , पृथक्तेषु m^1r^7 , पृथग्दृष्टु fk , विधावृष्टु r .—कर्तुमिः $hr^3r^5m^1fr^7$, कर्मभिः kr .—अण्यनपदिष्टानि hbf , अण्यनपदिष्टानि m^1 , अण्यनपदिष्टानि r , अण्यनपदिष्टानि k .—कृचित् hm^1rbfk , वृत्तवत् $r^1r^4r^5$.

^a That is, though the names of the gods who perform those actions may not be mentioned at the same time (as in RV. viii. 29). ^b That is, are connected with the duty of whom they are characteristic.

50. The very action itself in the Nivid to Savitr^a praises by the action^b: since the cow, the courser, and the ox are (called) milker, swift, or carrier^c (respectively).

कर्मैव तावत्सावित्र्यां hm^1r , कर्मैव ताव सावित्रीचां fk , कर्मैव ताव सावित्रीभ्याम् b .—यद्वेनुः सप्यनङ्गाहौ $hm^1r^5r^7$, यद्वेनुसमद्वाहौ fk , यद्वेनसद्वाहौ b , यद्वेनुसप्यनङ्गहौ r .—वोल्हा दीग्ध्यासुरेव वा hm^1r (च m^1), वोल्हा दीह आसुरेव वा fk , वोल्हा देग्ध्यासुरेव वा b .—The end of the *varga* is here marked by 90 in hdm^1bfk .

^a The Nivid to Savitry is RV. i. 24. 3; cp. AB. v. 17. 7. ^b Op. below, iii. 78; see also i. 7: *stutis tu karmapā* &c. ^c In VS. xxii. 22: *dogdhrī dhenuṛ, voḍhānāpūnāśūḥ sapthā*; quoted below, with a slight variation, iii. 79.

11. Hymn-owning and incidental deities. Seers of Vaiśvadeva hymns.

51. Inasmuch as (the seer) praises Agni and others in the hymn to Bhaga^a (vii. 41), Mitra and others in the panegyric of the horse (i. 162)^b, and adores Agni in (the hymn) to the All-gods^c, 'Hither with these' (*aibhīb*, i. 14):

भग्ने यत् hb , भग्ने यत् m^1 , भग्ने यः r , भासे य fk .—०दीनयसंसुतौ hm^1r , ०दीनयसंसुतौ $r^1r^4r^5r^6r^7$, ०दीनयसंसुतौ f , (मि) चास्यायसंसुतौ b .—वैश्वदेवे bfr , ०देवो hd .

^a That is in the first stanza see above III 45 ^b That is in the first stanza
^c See above III. 33 *agnēyam sūktam vaiśvadevam itocyate* cp below III 141

52 as to that they say that, while for the most part employ-
 ing in his praise (*stuvan*) other stanzas^a at the beginning and
 end (of a hymn)^b, he (the seer) from association (*pratyogāt*)^c
 or on occasion (*prasangat*) praises another deity at the same
 time^d

न्या सुवसृच d न्या सुवसृच e न्या सुवसृच m¹ न्या सुवसृच r³r¹r⁷ न्या सुवसृचि
 b न्या सृच नृभि f न्या सुव नृभि k न्या सुवसृचि r—प्रतियोगात् m¹r³r¹r⁷ प्रातियो-
 गात् hd प्रातयोगात् f प्रातयोगात् k प्रातयोगात् br

^a That is stanzas in other metres than those employed in the body of the hymn
 thus the first stanza of the hymn to Bhaga (VII 41) is composed in jagat; the rest in
 tristubh the first and last of the hymn to Savitr (I 35) mentioned above (45) in the
 connexion are also in jagat the rest in tristubh ^b Cp above I 22 and below
 V 171 ^c The reading of some of the B MSS *pratyogāt* through association with
 the early morning⁷ may be due to the influence of the first stanza of the hymn to Bhaga
 (VII 41) which begins *pratar agnim pratar indram &c* ^d That is the first and last
 stanzas of a hymn often show diversity of both metre and deity

53 The deity to whom he addresses statements of an object
 (*arthavadan*)^a is to be known as hymn owning (*sūkta-bhagini*),
 but the one whom he praises on occasion (*prasangena*) is to be
 recognized as incidental (*nirpatini*)^b

वदत्यर्थवादान् hrbk °दात् f °दान् m¹ वदत्यर्थवादा r¹r⁴r⁶ — 53^c omitted in
 fkm¹

^a Cp *artham bruvantam* in I 9

^b Cp above I 17 18

54 In four ways^a (*caturdha*) it may be said (*iā*), the hymn
 owning (deity) is mentioned (*bhanyate*) in that hymn in which
 a seer who praises all the royal Rishis or (divine) Rishis^b is
 indicated (*nirḍiṣṭa*)^c

चतुर्धा मण्यते तस्मिन् hd चतुर्धा मण्यते चास्मिन् r चतुष्टा हन्यते तस्मि b न तु
 व्याहन्यते r¹r⁴r⁶ — सूक्ते वा hdr² सूक्ते वा b सूक्ते वे r — 54^a omitted in m¹fk —
 सवासु hm¹r सर्वामु bfk — ऋषीन् hm¹rb ऋषिन् fk — सुवसृचि bdr सुवसृचि f
 सुवसृचि m¹b सुवसृचिन् L

^a That is I suppose if the term *vīśe* occurs in a line hemistich stanza or a hymn
 as a whole see the remark on the nature of a Vaisvadeva hymn above II 133 ^b Thus

I suppose, is meant for a paraphrase of *viśvān devān*. * This word does not occur till 56, and may possibly be a corruption (see 56, note ^f). The thirty-seven names (except Nābhāka: see 56, note ^f) enumerated in 55-59 are those of the reputed seers of Vaiśvadeva hymns. Of the twenty-four masculine names occurring in 55-57, seventeen occur in the previous list of twenty seers of Vaiśvadeva hymns, ii. 129-131. The additional ones are Vasukarṇa, Svastyātreya, Nābhāka, Kasyapa, Vāmadeva, Madhuchandas, Pārtha.

55. as Medhātithi^a, Agastya^b, Brhaduktha^c, Manu^d, Gaya^e, Rjīśvan^f, Vasukarṇa^g, Śāryāta^h, Gotamaⁱ, Luśa^j;

मेधातिथिर्^{rbfk}, अगिस्त्व^{m¹d}, अगिस्त्व^h.—अगिस्त्व^{hm¹r}, अगिस्त्व^{b¹kr²r⁵}.—बृहदु^{hm¹}, बृहदु^{b¹kr}.—वसुकर्णय^{hdm¹}, वसुकर्णय^{fk}, वसुकर्णय^b.—शार्यातो^r, शार्यातो^{hm¹}, शार्यातो^{fk}, शार्यातो^b.—गोतमो जुशः^r (= $r^1r^4r^6$), मानवो न चः^{hm¹b¹fk}, मानवो यमः^{r^3r^2r^5r^7}. I have adopted the reading of $r^1r^4r^6$ because (1) यमः by itself could not be right, as that name occurs below (58); (2) यमः never occurs elsewhere with the patronymic मानवः, but only with वैश्वतः, as the name of a seer; (3) गोतमो could easily be corrupted to मानवो, and this would almost inevitably lead to the following word becoming यमः (the reading न चः seems to me a corruption of जुशः); (4) though मानवः is a patronymic of शार्यातः there is no reason to add the patronymic (as there is in the case of Agni below, 58), but the fact of its existence would have made the corruption of गोतमो easy. The MSS. r^1r^4 have in several previous cases been shown to have alone preserved the correct form of names in similar enumerations (अग्नि in i. 126, रुद्र in i. 127, दुचक्षु and अग्नि in ii. 129); the present I regard as another instance.—The end of the *varga* is here marked by ११ in ^{hb¹fk}, not in ^{m¹}.

^a Seer of i. 14. ^b Seer of i. 186. ^c Seer of x. 56. ^d Seer of viii. 27-30. ^e Seer of x. 63, 64. ^f Seer of vi. 49-52. ^g Seer of x. 65, 66. ^h Seer of x. 92. ⁱ Seer of i. 89, 90. ^j Seer of x. 35, 36.

12. Seers of Vaiśvadeva hymns (continued).

56. Svastyātreya^a, Paruchepa^b, Kakṣivat^c, the son of Gāthīn (Viśvāmītra)^d, and the son of Urvaśī (Vasiṣṭha)^e, Nābhāka^f, Duvasyu^g, and the son of Mamatā^h (Dīrghatamas),

माथिनीर्वसो^b, नाथनीर्वसो^{fk}, गाथिरीर्वशः^{hdm¹}, गाथिरीर्वशः^r, नाथिर्द्वसुः^{r⁵r⁷}. गाथिनीर्वशी must be the correct reading, because there is no seer named गाथि, but only गाथिन् (seer of iii. 20. 1, 5), and the two patronymics would naturally form a dvandva, just as गाथिनमार्गवी in viii. 70.

^a Seer of v. 50, 51. ^b Seer of i. 139. ^c Seer of i. 121, 122. ^d Seer of i. 3. 7-9; x. 137. 5: no entire hymn to the All-gods is attributed to him. ^e Seer of vii. 34-37, 39, 40, 42, 43. ^f All the MSS. and R read *nābhākaś caiva nirdiṣṭo*;

but Nābhāka (seer of viii 39-42) is not credited with any hymn or stanza to the All gods, on the other hand, Nābhānedusta, who (and not Nābhāka) is mentioned in a previous list (ii 129-131) as among the seers of Vaiśvadeva hymns, is the author of two hymns to the All gods (x 61, 62). This suggests that in *nābhāsto* (peculiar enough in this place) we may have a corruption of *nēdusta*.^a Seer of x 100^b Seer of i 164^c

57 Vihavya^a, the seer Kaśyapa^b, and he who is Avatsāra^c by name^d, Vāmadeva^e, Madhuchandas^f, Pārtha^g, Aditi, daughter of Dakṣa^h;

विहव्यः b m¹ r, विहव्य b d f k — कश्यप ऋषिर् h m¹ r, कश्यप ऋषिर् b r² r³ r⁷, कश्यप ऋषिर् i कश्यप ऋषिर् k — पार्थो m¹ r b f k पाथो h m² m³, पाथो r¹ r⁴ r⁶ — दक्षमुतादितिः b d m², *मुतादितिः b, *मुतादिति i, *मूतादितिः r, दक्षमुतादितिः r¹ r⁴ r⁶.

^a Seer of x 128 ^b Seer of x 137 2, and (as an alternative to Manu) of viii 29 ^c Seer of v 44 ^d Kijendraśāstra Mitra, reading *namayaḥ*, has here one of his marvellous references to the RV, i 139 9, where the word *nābhayaḥ* occurs ^e Seer of iv 55. ^f Seer of i 3 7 9 ^g That is, Tāva Pārtha, seer of x 93 ^h That is, Aditi Dakṣayani, alternative seer of x 72, cp Sarvānukramani, Ārśānukramani x 29

58 Juhū^a, and the seer Grtsamada^b, and those who are the divine Seven Rishis^c, Yama^d, Agni Tāpasa^e, Kutsa^f, Kusidins^g, and Tṛta^h,

चरिर् b f d r चरिः m¹, चरिः h k — देवाः सप्तर्षयश्च h m¹ r देवा स ऋषयश्च r⁵ r⁷, देवोः s ऋषः च b, देवो स ऋषयश्च k. — यमो विश्वापस b, यमो विश्वापसः i, यमो विश्वापसः k, तापसोऽभिर्हयि. r, यमो विश्वापसः h d r³ m¹ r⁵ r⁷. I have preferred the reading *अभिश्वापसः* because (1) the patronymic Tāpasa could not be connected with Atri, who is Bhauma, (2) Tāpasa, as the patronymic of three Rishis (Agni, Gharma, Manyu), would not be used alone to designate one of them without any indication to show which was meant, (3) Agni Tāpasa is the seer of a hymn to the All gods. On the other hand, Atri, who occurs in the previous list (ii 129-131), thus disappears from the present one. From some of the preceding notes it will be seen that something may be said in favour of each of the three names of the previous list, Gathin, Nābhānedusta, Atri, reappearing in the present longer list, where they are absent in my text.

^a Seer of x 109 ^b Seer of ii 29, 31 ^c Seers of x 137 ^d Seer of x 14 and part of x 10 ^e Seer of x 141 ^f Seer of i 106 107, alternative seer of i 105 ^g Seer of viii 83 ^h Seer of x 1-7, alternative seer of i 105

59 also the four brothers, Bandhu and the rest^a separately (*prthak*)^b, and Viṣṇu^c, and Nejaṃśa^d, and he who is Saṃvānana^e by name

वन्धुप्रभृतयश्चैव hdm¹r, वन्धुप्रभृतयश्चैव b, वन्धुप्रभृतयाश्चैव fk. — संवननश्च m¹rbfk, संवननश्च hr³.

^a Seers of v. 24 and x. 57-60. ^b That is, in v. 24; cp. Ārṣānukramaṇī v. 11, where their names are enumerated, and they are stated to be *ekarecāḥ*, i. e. each the seer of one stanza. These statements are repeated in the Sarvānukramaṇī. ^c The seer of x. 184. ^d The seer of the khila after x. 184. ^e The seer of x. 191.

60. All these have praised (him) in separate hymns with his universal (*viśvaih*) qualities arising from his (*asya*) activities^a, (whether those qualities are mentioned) collectively or individually.

सर्वं hm¹rbfk, सर्वा r¹r⁴r⁰. — अथ च hm¹r, अथ चा fk, अथ वा br⁵r⁷. — सूक्तेषु hm¹r, सूक्तेषु bfk. — 60^b = 43^d. — The end of the *varga* is here marked by १२ in hdm¹rbfk.

^b That is, the seers of Vaisṛvadeva hymns praise Agni in those hymns with the attributes of the All-gods, as in RV. i. 14; cp. above, iii. 33 and ii. 134.

13. Explanation of Draviṇodas. Deities of RV. i. 16-18.

61. Now the Draviṇoda, who has been asserted above (iii. 38) (to be) the terrestrial Agni, some call Indra^a, because of his being the giver of strength and wealth^b.

पार्थिवो dm¹r⁶fk, पार्थिवे hb. — द्रविणीदो मिः br¹r⁴r⁸, °दामिः hdm¹r⁶fk (cp. the various readings in 62 and 65). — दातृत्वादेवे hdm¹r, दातृत्वादेवे bfk. — वलवित्तयोः hdm¹r, वलवित्तयोः b, वलवत्तयोः fk.

^a Cp. Nirukta viii. 2, where it is stated to be Krauṣṭuki's opinion that Draviṇodas is Indra, and where that opinion is refuted; see Roth, Erläuterungen, p. 115. ^b Cp. above, ii. 25, where this is stated to be the reason why Kutsa calls Agni Draviṇodas.

62. This (terrestrial) Agni is Draviṇoda^a; for he is the giver of strength^b;

B and he is produced by strength, (that is) rubbed^c (*mathyati*) by the seers at the sacrifice.

द्रविणीदो मिः hdm³b, °दामिः m¹m²r⁶fk. — The five lines, 62^{ad}-64, are to be found in bfk¹r¹⁶r⁷ (= B) and m¹ only; they are omitted in hdm³m³r (r¹r³r⁴r⁸) = A. It is not till here (after 350 ślokas) that the divergence, as to length, of A from B begins.

वलेनायं मध्यत्यु^o m¹, वलेनायमध्यत्यु^o fk, वलेनायमध्यत्यु^o r²r⁵r⁷, वलेनायमध्यमेत्यु^o b. — Here the value of m¹ in constituting the text of the passages peculiar to B at once begins to show itself.

* I take *Dravṇodas* here, and in 61, as the nom (in 63 we have the nom pl) of the alternative form *dravṇoda* used for metrical reasons instead of *dravinodās* (the nom. of *dravinodas*), which is otherwise employed here (i 106; iii. 65, acc, ii 25) ^b Cp above, ii, 25 ^c Cp Nirukta viii 2 *balena mathyamāno jāyate*

B 63. They call the oblations wealth (*dravina*)^a, because it is produced from the oblation; now the sacrificers (*rtviṣ*) are givers of them^b (oblations), hence they themselves are wealth-givers (*dravino-da*)^c

द्रविण m¹b¹fk, द्रविणा r²r⁵r⁷—हविषो r²r⁵r⁷, हविष्यो b, हर्षस्यो fk, हर्षस्यो m¹—
तत स्वयम् m¹b, ततः स्वयम् r¹fk

^a Cp ii 25 and Nirukta viii 1 ^b Cp Nirukta viii 2 *rtviṣo 'tra dravṇodasa ucyante haviṣo dālārah* ^c The plural of *dravṇoda* occurs in RV i 53 1 Yāska uses the form *dravṇodas* only.

B 64. Or he (Agni) is (called) Drāvinodasa because he appears (connected) with them (*eṣām*) from (such expressions as) 'the son of the seers'^a, (and) 'O child of strength'^b, or because he was produced from the middle^c (Agni)

अप्योया पुत्र br (Nirukta viii 2), अप्योपुत्र fk, अप्योपुत्र m¹.—हविषां b¹fk r²r⁵r⁷, इति त्रिषां m¹.—सहसो यद्वो m¹fk, सहसो यमो b, सहसोपद्वी r—यतो अग्ने r²r⁵r⁷. यतो यद्वो m¹b¹fk—द्राविणोदसः fr⁵, द्राविणोदसः m¹bkr²r⁷

^a Cp Nirukta viii 2 *yathā etad agnim drāvinodasam āhaṣṭi rtviṣo 'tra dravṇodasaḥ . te caṇam janayanti, 'ṛsinām putro adhrāja esa' ity api nigamo bhavati* Cp Roth, Erläuterungen, p 116, note ² The words *ṛsinām putrah* occur in Vā v 4 ^b Agni is often addressed in the RV as 'sahas yaho,' i 26 10 &c Cp Nirukta viii 2 *balena mathyamāno jāyate, tasmād enam āha sahasas putram, sahasaḥ sūnum, sahaso yahum* The expression *sahas yaho* is used in explanation of *ṛsinām putrah*, as the priests produce Agni by means of strength (see above, 62) ^c That is, he is Drāvinodasa as derived from *Dravṇodas*, cp Nirukta viii. 2 *athāpy agnim drāvinodasam āha . esa punar etasmā jāyate*

A 65. It is this (terrestrial) Agni who is wealth-giver (*dravinoda*); it is then^a that he is called 'Dravinodas'· it is only in (hymns) addressed to Agni that mention of Dravinodas appears^b.

द्राविणोदाचिर् hdm¹r—आपेयेष्वेव दृश्यन्ते br²m, एष्वेव दृश्यते r—प्रवादा द्राविणोदसः bdm¹m²m³, प्रवादाद्भवि r (Nirukta viii 2· प्रवादा द्राविणोदसः) —This sloka (65) is found in A MSS. only, hdm¹r (presumably r¹r⁵r⁶) The *varga* would therefore

have only three and a half ślokas in them. As the *varga* without 65⁻ would have the normal number of five ślokas, and 65^{ab} is very tautological immediately after 62^{ab}, it is probably a later addition. This śloka follows the Nirukta even more closely than the preceding five lines in B *do*.

^a That is, when he is terrestrial. ^b Cp. Nirukta viii. 21 *ayam evājñir draviṇodā iti śakopūñir: āgneyeṣu eva hi sūkteṣu draviṇodasāḥ pravādā bhavanti*.

66. Here (the hymn) which follows that of nine stanzas^a to Indra (i. 16) is addressed to Indra-Varuṇa (i. 17). The one next to it is 'The Soma-presser' (*śomānam*: i. 18): Brahmanaspati is praised

नवकस्त्रेह hm¹r, नवकस्त्रा त्वा b, नवकस्त्रा द्वा r⁶r⁷, नवकस्त्रा त्वा f, °स्त्रा त्वा k.— तस्योत्तरं च hm¹, °रे तु r, °रे च r¹r⁴r⁶, °रेति b, °र ति fk.—The end of the *varga* is here marked by १३ in bfm¹, not in hdm²m². The omission of the figure in A here, just where the *varga* would have the abnormal number of three and a half ślokas, is striking, especially as the ends of the preceding *varga* (12) and of 15 (which contain the normal number) are indicated (cp. note on 71).

^a The reading of B gives the pratika of i. 16 (ā toā).

14. Deities of RV. i. 18. Eight names of Prajāpati.

67. in the first five stanzas; in (the next) three (6-8) Sadasaspati; and in the last stanza (9) Narāsaṃsa; Soma-Indra are incidentally praised (*nipātita*)

68. in the fourth; Soma and Indra, and Dakṣiṇā as well (*adhikā*), in the fifth.

On occasion the relationships (*sambandhāḥ*) of sphere and world^a are proclaimed by the seer.

दक्षिणाधिका hdm, दक्षिणा तथा r¹r⁴, दक्षिणा सह bfr.—संबन्धा hdm, °धा: r.—स्थानलोकयो: hmr, लोकस्थानयो: bfr.

^a That is, deities are occasionally mentioned together because they are related in sphere (*sthāna*) or world (*loka*) as either terrestrial, or atmospheric, or celestial.

69. Thus (a name) of Prajāpati (*prājāpatyam*) might be (meant for) Indra^a: on this principle (*iti*) two names of his^b are mentioned here. There are six others as well; Prajāpati is the first of them.

प्राजापत्य hmr, प्राजापत्यां b, प्राजापत्यां fk — तथेन्द्र स्थादिति hdm, तथेन्द्रः स्थादिति r, तथा पश्चानि bfk — 69^{ab} reads thus in r¹r⁷ यानि तस्येह नामानि प्राजापत्यानि तानि तु — कथिते द्वे च यद् चाव्यान्त् hmr, कथितेह वपङ्कारा b, कथितेह वपङ्कावा fk, कथितानीह पश्चानि r⁵r⁷. — एषा चाव्या hdm, एषां चावाः r, तेषां त्वावः r⁵r⁷k, तेषां त्वाव f

* For four of the eight names here stated to belong to Prajāpati, viz Brahmanaspati, Vācaspati, Ka, Prajāpati, occur in the list of deities belonging to Indra's sphere in Naighantuka v 4 ^b That is, Brahmanaspati in 66, and Sadasaspati in 67

70 The remaining names I will next state (B) — Satpati^a, Ka, Kāma, and Sadasaspati;

70^{ab} is wanting in A (hdr¹r³r⁴r⁶) and m¹, it seems almost necessary as a transition from 69^{cd} to 70^{cd}, and without it the *varga* has only four and a half slokas — सप्तभिः hdm¹b, सप्तभिः r, सति fk — कथ hmr¹rb, कथ fk.

* Satpati does not occur in the Naighantuka, in the RV it is predominantly an epithet of Indra (cp above, 69) Six of these names of Prajāpati end in *pati*

71. Iaspati, Vācaspati, then Brahmanaspati the third^a and the last^b (belong) to a hymn^c, as well as the first^d and the fifth^e;

इळसतिर् m¹, इळसति b, इळसति bk, इळसतिर् fr, इळसतिर् r¹ — ततस्तु hmr¹r, ततस्तु b, ततस्तु r²r⁶, ततस्तु fk — तृतीयायने तु hmr¹r, तृतीयायने च bk, तृतीयायने च f — प्रथमं bfk¹r²r⁶r⁷, चतुर्थं hmr¹r — The end of the *varga* is here marked by १४ in fbdm², not in m¹k

* That is, Ka The BD mentions one stanza only (i 24 1) as addressed to Ka ^b That is, Brahmanaspati, to whom (or Brhaspati) several hymns are addressed ^c The genitive *suktāya* must be used vaguely to express 'belonging to a hymn or part of a hymn,' not as the equivalent of *suktābhy*, for no hymn as a whole is attributed to either Ka or Sadasaspati ^d That is, Prajāpati, to whom x. 121 is addressed The reading of A, *caturtham*, must be wrong as neither a hymn nor a stanza is addressed to Kāma in the Rg veda It was probably caused by a slip for *prathamam*, as the ordinal is preceded by *trītiya*, and immediately followed by *pañcamam* ^e That is, Sadasaspati, to whom the three stanzas mentioned above (67), viz i 18 6-8, are addressed

15. Prajāpati's names (continued). Deities of RV. i. 19.

72, 73. but under the four other (names) neither a hymn nor a stanza belongs to (aśnute)^a him

Now certain people (ete)^b desirous of a correct view in devotion, say that all the names of all the deities (belong) to Prajāpati^c

With regard to that (others) say, this should not be so; for he is traditionally held (*smṛta*) to be (the owner) of eight (only);

72. त्वेनं $m^1r^1r^4r^6$, त्वेन hd , तव bfr .—न सूक्तं नाप्य r , न सूक्तं नात् bfr , सूक्तं नापि $त् r^1r^4r^6$, सूक्तं नानाप्य $hdr^3m^1m^2m^3$.—अगुं bfr , अचो $hdr^1r^3r^4r^6m^1m^2m^3$.—अ्यते bfr , अ्यते $hr^3r^1r^4r^6$, अ्यते $m^1m^2m^3$. This points to न सूक्तं नाप्यगुच्यते as the original reading of B, and सूक्तं न नाप्यचोऽय्यते as that of A (but in the latter case त्वेन, not त्वेनं, must have been read).—देवतानां m^1br , देवानां च hd , देवानां तु k , देवानां f (no तु).

73. तदाङ्गर् $bfr m^1r$, तदाह hd .—एय $hdr^3bfr^2r^5$, एव m^1r .

^a Used in the sense of *bhajate*. The reading of B would mean, no hymn or stanza is mentioned with reference to him (*tatra*). ^b *Ete* (all MSS.) is used demonstratively with reference to the following word, 'these people, viz. those who &c.': in sense it is practically = *ete*. ^c Because he is the source of all; cp. above, i. 62.

74. and by these (names) only are sacrifices and oblations offered (*kalpyante*) to him.

Now together with the Maruts, who belong to the middle sphere, this terrestrial Agni

तेरेव चास्य hm^1r , तेरेवास्य प्रो $bfr^2r^6r^7$.—कल्प्यन्ते $m^1rbfr^2r^5r^7$, कल्पन्ते hd .—
अस्थानैरयम् $hm^1r^3r^4r^6$, अस्थानिः परम् bfr .

75. is here praised with the hymn of nine stanzas 'To this' (*prati tyam*: i. 19). But by reason of the association with the Maruts in this hymn addressed to Agni and the Maruts,

नवकेनेह m^1bkr , केनेह f , केनेह hd , केनेह r^5r^7 .—साहचर्यात्तु hm^1r , चर्याद्वा bfr^5 .

76. Yāska ^a thinks the middle Agni, and not the terrestrial one, (is meant). But it can only be this terrestrial (Agni), for such is (here) evidently (his) character ^b (*rūpa*).

मध्यमं चैव m^1 , माध्यमं चैव hdr , मध्यमं त्वेव b , मध्यमं त्वेवं $r^2r^5r^7$, मध्यं त्वेच fk .—
पार्थिवस्त्वैव hm^1r , पार्थिवेत्वैव br^5r^7 , पार्थिवे येव f , पार्थिवे येव k .—The end of the *varga* is here marked by १५ in hdm^2m^3bfr .

^a In commenting on the first stanza of i. 19, he remarks (*Nirukta* x. 36): *kam anyam madhyamād evam avekṣyat?* ^b The last pāda recurs three times (v. 87^b; vi. 94^b; viii. 62^d), where I have printed *tathārūpam* as a possessive compound in agreement with *sūktam*.

Here, however, it seems better to take *tathā rūpam* as two words, and explain: 'for his (Agni's) character appears here as such.'

16. How to ascertain the deity of a stanza, &c.

77. Such (a prayer) as 'Thou art invoked to drink'^a is not (applicable) in (the case of) the lightning (Agni): so (the invocation) must belong to the designation of the respective deity^b.

ह्यसे पीतये चेति hm^1fk , भूयसे वीतये चेति r , ऊयसे तीतये चेतद् $r^1r^4r^6$ —विद्युते न तदस्ति हि hm^1r , वैद्युते नेत्यतस्त्विह r^2r^5 , वद्युते नेत्यतस्त्विह fk —अथ स्याद् hm^1r , अतदिद् r^1r^7 , अतिदिद् fk —पृथक् पृथक् hm^1r , जुती जुती $fk r^2r^5r^7$ —The whole of *varga* 16 (77-82) is omitted in *b*

^a The words *hūyase pītaye ca* are intended to represent the actual words of the text in 1. 19 ¹ *gopīthāya pra hūyase* ^b That is, we must go by the name of the deity, and therefore here take Agni to be terrestrial, and the Maruts atmospheric

78. How is one to know the divinity^a of a stanza, of a hemistich, of a verse? As in the Nivid to Savitr^b the activity (of the god) is praised by the (statement of his) activity^c,

जायेत $r^1r^4r^7$, जायते k , जायेत hm^1r —कर्म कर्मणा hm^1rfk , सूर्यकर्मणा r^5r^7 .

^a The doubt \equiv to which Agni is meant (75, 76) brings our author to the question, how is one to be sure of the deity in stanzas or parts of stanzas, as compared with the deity of a whole hymn (above, 53)? This he answers by saying that mention of the activity (*karma*) peculiar to a god implies praise of that god. Three of the examples of this given in 78-80 have already been mentioned in 50, 51 ^b RV 1. 24. 3 'To thee, O god Savitr, the disposer of boons, ever helping, we come for our share', see AB v. 17. 7 *adāi teṣā deva sapitar ite sātītram* ^c See above, in 50

79. (as in) 'The milking cow, the carrying ox, the swift courser, the industrious (woman)'^a, and as (in the stanzas) 'May Mitra be gracious to us' (*śam no mitrah*: i. 90. 9), 'May Varuna be our protector' (*Varunaḥ prāvītā bhuvat*: i. 23. 6)^b,

दोग्धी धेनुर्वोढानङ्गान् आयुः hm^1r , दिग्धनवाग् चादानामुप fk —सग्निः पुरंधिया hm^1r , सग्निपुरं धियाः r , सग्नि तथैव च $r^1r^4r^6$ —शमोमिचीया $hm^1r^2r^4r^6$, वनोमिचीया fk , वदणमिचीया r .

^a This line is quoted from VS xxi 22, the last two words *puramdhir yosā* being changed, owing to the exigency of metre, to *puramdhiyā*. It has already been alluded to in 51 ^b That is, in these two stanzas Mitra and Varuna are practically praised as 'gracious' and 'protector' respectively

80. (and) 'Hither with these, O Agni' (*aiḥhir agne* : i. 14. 1)^a— in such cases (*tatra*) the deities have to be carefully observed in accordance with the general purport (*prāyena*) of the hymn.

Connected with words (*śabda*) containing two or more members (*pada*)^b, there are two deities or many deities^c.

परीक्ष्यस्तत्र देवताः m¹, परीक्ष्यस्तत्र देवताः h d r³, परीक्ष्यं तत्र देवताः r, परीक्ष्यस्तत्र संस्तवः r⁵ r⁷, परीक्ष्यसूत्रसंभवः f k.—द्विदेववज्रदेवतम् h m¹ f k, द्विदेववज्रदेवतम् r.

^a Already referred to above (iii. 51) in this connexion. ^b That is, *Dvayādvandvas* imply the praise of two or more gods. ^c *Dvidāina-bahudāivatam* seems to be an abbreviated compound, for *dvidāivata-bahudāivatam*.

81. A divinity not associated in praise^a (*asamstuta*) is (to be regarded) as though associated in praise if indicated anywhere^b.

Where in a formula addressed to two divinities a deity is spoken of in the singular (*ekavat*),

संस्तुतवत् h d r, संस्तुतं यत् f, संस्तुतंस्तत् k (cp. the v. r. in iii. 48).—द्विदेवते h d, द्विदेवतं m¹, द्विदेवते r f k.—81^{ab} is possibly an early interpolation, as it is almost identical with 48^{ab}, as it is unconnected in construction with the preceding or the following line, and as with it the *varga* has six and a half ślokas.

^a I take the *sam* to be significant here (which it does not seem to be in iii. 48) owing to the mention of dual divinities in the preceding line. ^b That is, if association with a deity who is clearly praised may be gathered from the context (cp. iii. 49 and i. 119). An instance of this would be the last stanza of i. 154, where Viṣṇu only is praised, but the dual *vām* occurs. Here it may be gathered that Indra is associated with Viṣṇu, as the two are invoked together in i. 155. 1-3.

82. one should know that to contain separate praise (*vībhakta-stuti*)^a; also that in which, when there are many (divinities), a deity is (spoken of) singly (*a-bahuvat*)^b.

In benedictions (*āśīrvādeṣu*), in (enumerations of) technical names (*saṃjñāsu*), in leading ritual forms (*karma-saṃsthāsu*), many deities are in the plural (*bahuvat*) where two-membered (deities : *dvipade*) are associated in praise^c.

विभक्तं h r f k (cp. v. r. in iii. 41; Nirukta vii. 8 has विभक्तिः).—वज्रत्ववज्रवत् h m¹ r, वज्रत्ववज्रवत् r⁵ r⁷, वज्रत्ववज्रवत् f k.—यत् f k r⁵ r⁷, तत् h m¹ r.—संज्ञासु h d m¹, संज्ञासु r, संज्ञासु f, संज्ञासु k.—स्थासु h m¹ f r, स्थासु k.—ह h m¹ f k, हि r⁵ r⁷.—वज्रवत् h d r,

वङ्गवत्तव m¹, वङ्गवाव fk, वङ्गवाच्यव r²r⁵r⁷—द्विपदे यव संसृते hr³m¹r¹r⁴r⁶, द्विवह्नी यव संसृती r, द्विवेदे यव संसृती fk.—82^{ab} is identical with v. 93^{ab}.—82 is repeated in m¹ after 154—The end of the *varga* is here marked by १६ in hdm¹fk

^a See the definition of *vibhakta-stuts* above, in 41 ^b I take *bahū* to be parallel to *drūdevate*, and *abāṣvat* to *ekavat* ^c The general meaning of the last two lines appears to be that under these conditions many deities are not treated in the singular, and therefore it is in this case not *vibhakta-stuts* I do not, however, understand the limitations stated in 82^{ab}. That line may also be an early interpolation as it recurs at v. 93

17. Story of the Rbhus and Tvastr.

83. In former times^a there were three sons of Sudhanvan, son of Angiras, (viz.) Rbhu, Vibhvan, and Vāja^b, and they became pupils of Tvastr.

The reading of 83^{ab} in the text is that of hm¹r, आसन्मुधन्वः पुत्रास्त्रय अङ्गिरस्य ये r²r⁶r⁷, आस सीधन्वः पुत्रास्त्रय आंगिरस्य ये fk, अयत्सुयधनपुत्रास्त्रयसीमिरस्य ये b—वाजस्य hm¹r, वायुस्य bfk².—त्वष्ट्य तेऽमवन् hr³m¹bfk²r⁵r⁷, ते त्वष्टरेव च r

^a The following story about the Rbhus making the cup of Tvastr into four is related in an introduction to the Rbhu hymn : 20 ^b Cp Nirukta xi 16 (on RV. i 110 4) *r̥bhū r̥bhva vāja śtī sudhanvava āgirasasya trayāḥ putrā babhūvuh*

84. Tvastr instructed them in every art of which he was a master (*tvāstra*). The All-gods, who were thoroughly versed in the arts (*pariniṣṭhita-larman*), challenged them^a.

^a That is, to show their skill in the arts they had acquired

85. They then made for all (the gods) vehicles and weapons. B They made the nectar-yielding cow—the draught of immortality (*amṛta*) is called nectar (*sabar*)—

ते ततसकुरु hm¹r, ते ततसुसृद् b, ततससक्तससृद् f, ततसतपुले तदृद् r⁵r⁷.—तु hdm¹, च bfk²—85^{ab} comes after 89^{ab} in r—धेनुं सर्वदुधां m¹r (सर्व^० and सर्व^० r), धेनु सर्वदुधां fk, धेनु सर्वदुधां b—अमृतं r, अमर्ते (शवर) bfk, (०क्रुः) कृतेः m¹—85^{cd}—89^{ab} in Bm¹ only

B 86. of Brhaspati; then for the Aśvins a divine car with three seats, and for Indra his two bay steeds; also what (they did) through Agni who had been dispatched (to them) by the gods^a.

वृहसतेरथाश्विभ्यां m¹, वृहसतयेऽश्विभ्यां br, वृहसते श्विभ्यां f, वृहसश्विभ्यां k.—
चिवंधुरम् r, चिवंधुवम् fk, नुवंधुरम् b, सवंधुरम् m¹.—इन्द्राय च हरी br, य इन्द्राय
हरी m¹, इन्द्राय हरि fk.—देवप्रहितेना° bfr, देहपिहितेना° m¹.

^a That is, the four cups which they made out of Tvaṣṭr's one, at the command of the gods who sent Agni as their messenger (see RV. i. 161. 1-3).

B 87. When he had said 'One cup (make into four': RV. i. 161. 2), and when they had conversed in heaven (with the stanza), 'The eldest said' (iv. 33. 5)^a, they fashioned the (four) cups as had been said, gladdened by him^b.

एकं चमसमित्युक्ते b, एकं च सममित्युक्ते kr, एवं च सम° f, एवं शनीभिरित्युक्ते m¹.—
ज्येष्ठ आहित्यथो दिवि m¹, ज्येष्ठ आहोत्यथो दिवि b, ज्येष्ठ आहोत्यथो दिवि f, ज्येष्ठो द्वावि-
त्यथाह च r.—उक्ता m¹fr, उक्ता k, उक्त्या b.—तेन m¹, तच्च r, त b, न °° fk.—The
end of the *varga* is here marked by १७ in m¹f, by १६ in b (because the sixteenth *varga*
is omitted).

^a Where the eldest Bṛhas recommends the making of two, the second, of three, and the youngest, of four.

^b That is, by the promise of making them participate in sacrifice with the gods (RV. i. 161. 2).

18. Deities of RV. i. 20-22.

B 88. And Tvaṣṭr, and Savitr, (and) the god of gods, Prajāpati, summoning all the gods, bestowed immortality (on the Bṛhas)^a.

चिव bfr, येव r.—देवदेवः m¹b, देवदेव kfr.—°मन्त्र्य अमु° m¹, °मन्त्र्य मु° fk,
°मन्त्र्यामु° b, °मन्त्र्य चामु° r.

^a Cp. RV. iv. 33. 3, 4, and see my 'Vedic Mythology,' pp. 132, 133.

B 89. There appears (in the RV.) praise of them in the plural (*bahuvat*) with the name of the first and the last^a.

In the third pressing (*savana*) a share is prescribed for them (*teṣām*)^b with those (All-gods)^c.

आयान्त्ययोर् bfr, आयान्त्ययो r, आयान्त्योर् m¹.—वज्रवत्सुवः f, वज्रवत्सवः r, वज्र-
वत्सुतः b, वहव सुताः m¹ (cp. Nirukta xi. 16: वज्रवत्तिगमाः).

^a That is, these three deities are mentioned either as *pṛhavaḥ* or *vājāḥ*, but not in the plural form of *Vibhvan*; cp. Nirukta xi. 16: *teṣām prathamottamābhyāṃ bahutan niyārū bhavanti, na madhyamena*. Roth, in his *Erläuterungen*, p. 148, seems to have mistaken the force of *bahuvat* when he translates: 'es gibt viele Textstellen, wo der erste

und letzte derselben genannt sind, nicht so der mittlere' Yāska goes on to say 'thus there are many (*bahūnā*) hymns in the ten books (of the RV) with the plural (*bahuvacana*) of Rbhu and praise in connexion (*samśaya*) with the cup (*camasa*).' The remark made in my 'Vedic Mythology' that 'the plural of each of their names may designate the triad' is somewhat misleading, as the plural of the forms *vīḥu* or *vīḥū* only, not *vīḥvan*, is used. ^b Cp RV i 20 8 *abhojanta bhāgam devasu yajñāyam*, also AB. iii. 30 regarding their share in the evening libation, see Sāyana on RV i 20 8, 'Vedic Mythology,' ¶ 132, l. 16. ^c The word *taṣ* would refer to *sarvān devān* (= *vīśvān devān*) in B (88^c), but to *vīśveṣām* (85^a) in A, as 85^{cd}-89^{ab} are omitted in the latter.

90. And Indra drank Soma with them* (the Rbhus) at that pressing. Now this hymn (beginning) 'This' (*ayam* · i. 20), which follows* and consists of eight stanzas, is their praise.

सवने सह m¹ fkr, सवने: सह hd — इदं सूक्तं hm¹ bfk, इन्द्रसूक्तं r — त्वयम् hr² m¹ r¹ r², अयम् b fkr — अष्टकं hr² m¹ br² r¹, अष्टकं f, अष्टकं k, आर्जवं =

* That is, which follows the one last mentioned (i 19) in 75 (*sūktena navakena* 'prati tyam')

91 (In) 'Here' (*īha* · i 21) the two gods Indra-Agni are praised. The beginning of the third* (hymn praises) the Aśvins; and then the next four (stanzas) 'The golden-handed' (*hiranya-pāṇim* · i. 22. 5-8) are addressed to Savitr.

*दिरश्विनी hm¹ r, *दितोऽश्विनी fkr² r¹ — सावित्र्यक्षतक्षयाय्योत्तरा: hm¹ r², सावित्र्यक्षतोऽय्यत उत्तरा: r² r¹, सावित्री तिस्रस्याय्यत उत्तरा: br, [सा]वित्रीक्षिप्र-स्याय्यत उत्तरा: fkr. The *Sarvānukramanī* has both सावित्र्य: and चतस्रः, cp ṣaḍgura-śloka

* That is, i 22, the third hymn mentioned after the digression (iii 78-89), the first being i 20

92. One* (9) is (addressed) to Agni, but two (10, 11) to the Goddesses; in the twelfth (stanza) the wives of the gods, *Indrānī* and *Varunānī* and *Agnāyī*, are praised separately.

एकापेदे तु देवीनां hdm¹, एकापेदे तु देवानां r, एकापेदे च देवीनां r² r¹, एकापेदे च देवीनां b, एकापेदे देवदेवानां fkr. There is this marginal note in h: *mantra-linga-taruddham etat*, that is, this statement contradicts the evidence of the text. The order of the words so as to give the correct sense should be अपेदे देवीनामेका. The *Sarvānukramanī* has आपेयी द्वे देवीनामेका.—द्वादशा b, द्वादशा fkr, द्वादशी hdm¹ r.—अप्रायी

$r^2r^5r^7$, च आयेयी hdr, चाप्पीयी m^1 , चाप्पायी fk, चाप्पायां b (the last four contract the initial vowel with the च at the end of the preceding pāda).—च पृथक् hm^1r , ताः पृथक् $hr^2r^5r^7$.—The end of the *varga* is here marked by १८ in bf, not in $hm^1m^2m^3dk$.

^a We have to choose here between an actual mistake in the text (which ought to state that 9, 10 are addressed to Agni, and 11 to the Goddesses) and a misleading transposition of the words from their natural order on account of the metre. As a similar case has already occurred in ii. 13^a, the latter is perhaps the more probable assumption.

19. RV. i. 22 (continued). RV. i. 23: Pūṣan Āghṛṇi.

93. And two (stanzas, 13, 14, praise) Heaven and Earth; the stanza 'Soft' (*syonā*: 15) should be held to be addressed to Earth. The (stanza) 'From thence' (*atah*: 16) is (addressed) optionally (*vā*) to the gods; the rest of the hymn (17–21)^a is addressed to Viṣṇu.

हे च स्वात् hdr, मही हे b, मही f.—सोनेत्युक् h, सोनेत्युक् m^1 , सोनेति f, सोनेत् b, सोनादिस् r.—पार्थिवी सृता hfr⁵, पृथिवी सृताः b, त्वेव पार्थिवी r.—देवानां वात इषिया hrbfk, अतो देवा इति देवी $r^1r^4r^6$.

^a Owing to the *vā*, 16 is also optionally addressed to Viṣṇu.

94. To Vāyu (belongs) 'Mighty' (*ivrah*: i. 23. 1); for the two, Indra-Vāyu, there is a couplet (2, 3); after that there is a triplet to Mitra-Varuṇa (4–6), also (one) for Indra accompanied by the Maruts (7–9);

द्वाभ्यां $hr^1r^3r^4$, ताभ्यां bfr^2r^5 .—परम् hdr, परः bfk.—तुचो $r^3r^5r^7$, त्रिचो hbfk, चचि r.

95. (then) a triplet for the All-gods (10–12) and a triplet for Pūṣan Āghṛṇi (13–15).

B (He is thus named,) for there is attached (*ā-sakta*) to his car a *ghṛṇi*: a skin full of curds^a.

तुचो $r^3r^4r^6m^1r^6$, त्रिचो hbfk.—आघृण्ये तुचः r, आघृण्येति च bfr², आघृणिरित्युचः hm^1r^3 .—आसक्तो b, असक्तो m^1fr , अशक्तो k.—दध्र f, दध्रः r, दनध्रा b.—पूर्णा दृती रथे fk, पूर्णा दती रथे b, पूर्णं दृती रथे r, पूर्णं दतः रथे r^5r^7 .—The four lines 95^{cd} to 97^{ab} are wanting in A.

^a Āghṛṇi is explained by Yāska, Nirukta v. 9, simply as *āgata-ṛṇi*, the meaning of *ṛṇi* not being stated.

B 96 Therefore (*tat*) he is praised as *Ā-ghrni*; hence he is lauded (*ribhyate*) by singers (*kīri*)^a. For as their skin (*drti*) is full of mead, the suppliant (*arthan*) also approaches the *Āsṛins* (in the same way)^b.

आपृषिस् m¹fk, आपृषेस् b, आरुषिस् r—तजुतः m¹, तजुयः fkb, तजुतः r—कीरिगी रिभ्यते m¹, गोरिगी रिभ्यते f²b, गोरिमि रिभ्यते k, स गोमि रिभ्यते r—ततः m¹b fkr², यतः r—पूणी r, पूणः fk, पूण b—दृतिर् r, दृतिम् fm¹, दृतीम् b, दितिम् kr².—अर्थेति m¹, अर्थेति fkr², आर्थाति b, अस्तीति r.

^a *Kīri*, being a Vedic word otherwise found exclusively in the RV, has been corrupted in all the MSS but m¹. It is one of the *stotṛnāmān* in Naighantaka iii 16. The verb is also otherwise limited to Vedic texts, cp RV vii 76 7 *usa ribhyate vastiṣṭhā* Op Geldner, *Vedische Studien*, iii p 176. ^b That is, Pusan, having a skin (*ghrni* = *drti*) filled with curds on his car, is prayed to as the *Āsṛins* are who have a skin (*drti*) filled with mead on their car.

B 97. The skin itself appears in (the passage) 'Refresh the track with mead'^a (*ā vartann madhunā* iv. 45, 3^c)

Seven and a half (stanzas) are to be known as (belonging) to the Waters (16–23^{ab}), the last in addition to the (preceding) half (23^{cd}, 24) has *Agni* as its deity.

आ वर्तन्ति bfr, आ वर्तन्ती m¹, आ वर्तन्ती k—दृतेरिव m¹fkr, दृषेरिव b—अध्यर्धान्या^a b fkr²r³, अध्यर्धान्या^a hr³ (अन्याध्यर्धा^a Sarvanukramanī). I have here assumed a corruption by the transposition of *s* and *e* in दृतेरिव for दृतिरेव (cp R, note ⁶), as the former reading seems to make no possible sense—The end of the *varga* is here marked by १९ in hdm¹b f k. The numbering is thus resumed after the omission of १७ and १८ in hd, where these three *vargas* (17–19) have an aggregate of nine ślohas only.

^a That is, in the fourth pāda of x 45 3 *drim rahetke madhumantam āstnā*

20. Deities of RV. i. 24–30.

98. But (in) 'Of whom now' (*kasya nūnam*: i 24) the first (stanza) is addressed to *Ka* (1), there is (then) a stanza addressed to *Agni* (2), a triplet (next) to *Savitr* (3–5), 'Bestowed by the gods' (*bhaga-bhaktasya*. 5), being optionally (*vā*) addressed to *Bhaga*.

What follows (6–15), as well as (the next hymn) 'Whatever' (*yac cit*: i. 25), is addressed to *Varuna*.

काव्याद्याग्नेयी ऋक् hdm¹, काव्याद्या आग्नेय्यृक् r, काव्याद्याग्नेर्ऋक् b, काव्याद्या सग्ने
 ऋक् fk.—परं हि यच्च hm¹r², परं यच्चिच्च b, परं त्विच्च fk, परं यदिदि r.

99. 'Do thou put on' (*vasiṣvā hi*: i. 26) are two (hymns) addressed to Agni (26, 27); but the stanza 'Thou that knowest lauds' (*jarābodha*: i. 27. 10) is to be recognized as (belonging) to the Middle Agni; the last (stanza) 'Obeisance' (*namaḥ*: i. 27. 13) is addressed to the All-gods.

वैश्वदेव्युत्तमा नमः A, वैश्वदेव्युत्तमः b, वैश्वदेव्यनमः f, वैश्वदेव्युत्तमीत्तमा r.

100. The following four (stanzas), 'Where' (*yatra*: i. 28. 1-4), are (in) praise of Indra and the Mortar, (so) think Yāska^a and Kāthhākya, but Bhāguri (thinks) of Indra (alone).

यत्रेति fkr⁶r⁷, यचिति b, यचिती⁰ hm¹, यास्तैर्दे r.—'इन्द्रोऽनुखलयो hm¹, चन्द्रोऽनुखल-
 यो: r, सुसलीलुखल⁰ b fkr⁶r⁷.

^a There is no statement as to the deity of these four stanzas in the Nirukta. The Sarvānukramanī follows Bhāguri, as it makes no statement about these four stanzas (which means that Indra is the deity: *asya sūktasya gnādeśa indro devatā, Śaḍguruśiṣya*).

101. 'If indeed' (*yac cid dhi*: i. 28. 5)^a are two (stanzas in praise) of the Mortar (5, 6), the two following (7, 8) are (in praise) of the Pestle also^b; the last (stanza) lauds the skin used in pressing (*adhiṣavantiya*) or Soma^c.

चर्मोधिपवणीयं वा hdr (Śaḍguruśiṣya, Sāyaṇa), चर्मोधिपवणीचि (वा?) r⁶, द्वे चर्म-
 णधिपवणे b, द्वे चर्मणध्विपवणे fk.—सोमं वाक्त्वा प्रशंसति hm¹r (Śaḍguruśiṣya, Sāyaṇa),
 सोमोपात्त्वा प्रशंसति bk, सोमपात्त्वा प्र⁰ f.

^a Yāska quotes this stanza (Nirukta ix. 21) as an example for Ulūkhala, but without commenting on it.

^b According to a marginal note in h, *ta* has here the sense of *ca*: *tus cārthe: tena colūkhala-samuccayaḥ: mantra-liṅga-samvādāt*. The Sarvānukramanī has *yac cid dhi aulukhalayan, pare (7, 8) mausalyau ca*.

^c There is no reference to Soma in the Sarvānukramanī, where Prajāpati Harīścandra or the skin is stated to be lauded: *prajāpater harīścandrasya antyā catmapraśaṅsā vā*. This is based on the combined statements of the Bṛhaddevatā (omitting Soma) and the Devatānukramanī: see Śaḍguruśiṣya (on i. 28), who remarks that the praise of Soma in this stanza is implied by AB. vii. 17. 1.—101^{cd} is quoted by both Śaḍguruśiṣya and Sāyaṇa on RV. i. 28.

102. 'What though, O True One' (*yac cid dhi satya*: i. 29) is addressed to Indra as well as the following (i. 30). After the

triplet 'Hither, O Aśvins' (*āśvinā*^a: i. 30. 17-19), addressed to the Aśvins, the next (*uttara*) triplet 'Who of thee' (*has te*: 20-22), addressed to Dawn, is the last (triplet).

सत्येत्^० MSS and r.—आश्विना तुचात् m¹, आश्विनात्तुचात् r, आश्विना तुचात् b f k b, आश्विनं तुचम् r² —आश्विनादुत्तरः hr, आश्विनादुत्तरः m¹, आश्विनेत्युत्तरं b f r² r¹, आश्विने मुत्तरं f k —कस उपसस् b d, कस औपसस्: r² r¹, कस औपसस् b, कसु औपौपसस् f k, त्वन्य उपसस् r. The *Sarvānukramanī* has the form उपसस् here. परी तुचावाश्विनो-पस्यो —The end of the *varga* is here marked by २० in m¹ b f k.

^a Confusion has been caused in the readings of the MSS. owing to the pratika of the triplet being *āśvināu* and the triplet being described as 'addressed to the Aśvins,' *āśvina*. The exact pratika *āśvināu* is here represented by *āśvinā*, which I have preferred to read before *trcāt*, as it is better that *uttarak* should be immediately preceded by its ablative

21. Deities of RV. i. 31-40.

103 Being praised (with the stanza) 'For ever' (*śaśvat*: i. 30. 16), he (Indra)^a rejoiced in mind gave to Śunahśepa (the seer) a celestial car all made of gold.

सर्वं b d r, सर्वं b f k.

^a Indra being the deity of the hymn according to 102

104. The (hymn) which (begins) 'Thou' (*tvam*: i. 31) is addressed to Agni; and (then come) two (32, 33) addressed to Indra. Then 'Even thrice' (*trīś cid*. i. 34) is addressed to the Aśvins; 'Of Indra' (*indrasya*: i. 32) lauds the action (of Indra) without (any) statement of an object^a (*artha-vāda*).

यत्त्वं hr² f k r² r¹, यत्तम् b, सूक्तम् r —एन्द्रे च hr, ऐ एतद्दे दे b, एद्दे ह f —अग्ने र्यवाद् b r b, अग्ने र्यवाद् m¹, अग्ने र्यवाद् f k —इत्येति तु hr, इत्यग्नि b, इत्यस्य f k

^a That is, the whole of RV i. 32 is concerned with the myth of Indra's conflict with Vṛtra, containing no prayers addressed to the god. *Artha-vāda*, meaning 'expression of a want,' has already occurred above (53) *gaxjām* (*devatāyām*) *vadaty artha-vādāu*.

105. (In) 'I invoke' (*havyāmi*: i. 35) one verse (1^a) is to Agni, the next (1^b) m addressed to Mitra-Varuṇa, the third (1^c) is (in) praise of Night, (while) the (whole) hymn is stated to be addressed to Savitr.

पादोऽयं r, पादो ययो b, पादो मेयो m¹, पादं यवे b, पादे स्ताप fk.—तृतीयो रात्रिसंस्तावः hdr, तृतीये रात्रिसंस्तावः m¹, रात्रिं सुता तृतीयेन b, रात्रिः सुता तृतीयेन r⁵, रात्री सुता तृतीयः । न f.—सूक्तं सावित्रम् hr, सावित्रं सूक्तं bfk.

106. These five hymns (31–35)^a the sage, the son of Aṅgiras^b, after he had seen them, sang, on gaining the position of Hiraṇya-stūpa and eternal friendship with Indra.

पक्षेनानि hdm¹, पक्षेमाति bfk^r.—दृष्ट्वा hm¹r³bfk¹r⁶r⁷, दृष्ट्वा r.—प्राप्य hr, प्राप्तः bfk^r⁵.

^a Op. Ārṣṇukramapī i. 11.

^b Loc. cit.: aṅgīrasaḥ sulaḥ.

107. 'Forth' (*pra*: i. 36) is addressed to Agni; the three (37–39) following this (beginning) 'Sporting' (*krīḷam*: i. 37) are to the Maruts^a. 'Stand up' (*ut tiṣṭha*: i. 40) is addressed to Brahmanaspati. 'Whom they protect' (*yaṁ rakṣanti*: i. 41) is (composed of) three triplets:

मारुतं hr^b, मरुतं f, *त k.—क्रीळं hdm¹, क्रीलं r, क्रीलां fk, क्रीलं r⁷, क्रीलां b.—उत्तिष्ठ B, सूक्तमुद् hm¹r: I have preferred the former reading because the Sarvānukramapī has उत्तिष्ठ . . ब्राह्मणस्यत्यम्.—The end of the *varga* is here marked by २९ in hm¹fk, by २२ in b.

^a The correction of *mārutam* to *marutām* is rendered necessary by the sense and the construction. The Sarvānukramapī has *krīḷam* . . *mārutam* ki, that is, '*krīḷam* (i. 37), as well as the two following, is addressed to the Maruts' (ki by the paribhāṣā meaning 'three').

22. Deities of RV. i. 41–47.

108. (the first, 1–3, and the third, 7–9, being addressed) to Varuṇa, Aryaman, and Mitra, (while) the middle one (4–6) has the Ādityas for its divinities. 'Shorten, O Pūṣan' (*saṁ pūṣan*: i. 42) is addressed to Pūṣan. (Then come) six (stanzas) addressed to Rudra (i. 43. 1–6), the third, however, not exclusively.

पीणं सं पुष्यद्भीष्टम् hm¹, पीण्यं स पुष्यद्भीष्टम् r, पीण्यं स रौद्वय पद्मादिति f, पीणं सं रौद्वय पद्मादिति b.

109. There is here (i. 43. 3) praise (of Rudra) along with Mitra, Varuṇa, and the All-gods.

B It has already been said before^a by the seer^b that without an authoritative statement (*ādeśa*) the divinity

वरुणेनात्र hm¹r, वरुणेनास्य B—संस्तवः hfk, संस्तुचः b, संस्तवः r—उक्तमवर्षिणा r, उक्तमवर्षिणा hfk—पूर्वमादेशाद् r, पूर्वमादेशा fk, पूर्वमादेशा b—The five lines 109^{ed}-111 are wanting in A, m¹ has them as well as B.

* In m 39 *ādeśad dācatam jācyam . . na śakyam lingato . jāñātum* ^b That is, by Saunaka, the reputed author of the present work. This way of referring to the author of the previous passage as different from that of the present one, certainly gives the latter the appearance of being a later addition

B 110. cannot be known from its characteristic mark (*linga*): yet in some places (*hiacit*) it (the deity) is stated^a: (thus) in 'Thou, O Agni' (*tvam agne* 1 45. 1) the Ādityas, Vasus, Rudras are praised at the same time^b (with Agni).

संस्तुताः fkb, इति च स्तुताः r

* This seems to mean, that even though there may be no authority for it, a statement as to the deity is occasionally made in this work from the occurrence of the name (*lingat*) ^b These names all occur in 1 45. 1, but the *Sarvānukramanī* says nothing about them.

¶ 111. (Then come) three (stanzas) addressed to Soma (1. 43 7-9). 'O Agni' (*agne* 1 44. 1) are two (hymns) addressed to Agni (44, 45) With a *Pragātha* couplet^a the *Āsṛins* are (here)^b praised with Dawn who bears her characteristic mark (*linga-bhāṣ*)^c. 'Here is Soma, O bounteous ones' (*ayam somah sudānarah*: 1. 45 10^{ed})^d

तिस्रः सोम्यो bm¹, तिस्रः सोम्यी fk, तृचः सोम्यो r. The *Sarvānukramanī* has तृचः सोम्यो, but तृचः, being in accordance with its phraseology, would naturally have been substituted for तिस्रः—य आयेये b, य अयेये r, य ये m¹fk—प्रगाथेनाश्विनी स्तुती r, प्रगाथेने श्विनी b, प्रागाथिधि मे श्विनी स्तुती fk, प्रागाथातिमे ये श्विनी स्तुती m¹.—लिङ्गमात्रा m¹fk, लिङ्गमात्रो b.

* That is, a couplet consisting of a *brhati* and a *satobṛhati* [¶] That is, in 1. 44. 1, 2: cp *Sarvānukramanī* *ādya dityo 'śry-usasām ca* [¶] That is, she is mentioned by name (as well as the *Āsṛins* and Agni) ^d As his *pratika* seems to be necessary, and 111^{ab} looks as if it had been known to the author of the *Sarvānukramanī* (see critical note on *tisrah* and note b), the śloka ¶ probably genuine.

112. is ¶ hemistich which has the gods for its deities^a. The two following (hymns, beginning) 'She here' (*eyo*: 1. 46. 1) are addressed to the *Āsṛins* (46, 47)

B Yāska^b thinks the Sun (*āditya*) is praised at the same time in (the stanza) 'With oblation' (*haviṣā*: i. 46. 4).

112^{cd} is wanting in A and m¹.—यास्तो r, यास्तौ b, खा f_k.—The end of the *varga* is here marked by २२ in b_k, after the next line (113^b) in m¹, not at all in h_d.

^a Op. Sāyaṇa, Introduction to i. 45: *ayam soma ity ardhharco devadevatyaḥ*; Sarvānukramaṇī: *ardharco 'ntyo daivaḥ*. ^b In Nirukta v. 24, where *ādityaḥ* occurs in the explanation of RV. i. 46. 4.

23. RV. i. 48-60. Story of Savya. The Śatarcins.

113. 'Together with' (*saha*: i. 48. 1) are two (hymns) addressed to Dawn (48, 49); then 'Upward him' (*ud u tyam*: i. 50) is addressed to Sūrya: (in) 'Wherewith' (*yena*: i. 50. 6) Varuṇa^a connected with Heaven (*dyubhakti*) is praised; the last triplet (50. 11-13) is destructive of disease (*rogaghna*)^b.

सहोपसे hdm¹, सहोपसे b_kr. — संशुतः b_k, संशुतम् hm¹r.

^a There is no statement in the Sarvānukramaṇī about the deity of this stanza; cp. Sāyaṇa on i. 50. 6. ^b Op. Sarvānukramaṇī: *antyaḥ tṛco rogaghna upanīṣat*.

114. With the first two (stanzas) in the last triplet (beginning) 'Rising' (*udyan*: i. 50. 11, 12) there is driving away of disease^a, while in a hemistich^b (of the last stanza) there is hostility to foes^c.

Among the Śatarcins is Savya^d who is a form of Indra (*aindra*).

रोगापनुतिर् b, रोगापनुतिर्व⁵, रोगापनुति र², रोगपनुत्तिम् m¹, रोगोपनुत्तिर् f, रोगोपनुत्तिम् h, रोगोपनुत्वं r. — द्विपद्विप r, द्विपद्विप hm¹b_k, (अर्धर्धं तु) द्विपद्विपद्व⁵. — ऐन्द्रः सव्यः h_dr, ऐन्द्र सव्य m¹, ऐन्द्राण्यष्ट r⁵, यद् सव्य b, य इ सव्य f, यावी यव्य k.

^a Op. Sāyaṇa's introduction to the triplet i. 50. 11-13, where he quotes the following śloka from Śaunaka:

उद्यन्नवेति सन्तोऽर्थं सौरः पापप्रणाशनः ।

रोगघ्नश्च विपघ्नश्च मुक्तिमुक्तिफलप्रदः ॥

^b The second hemistich according to Rgvidhāna i. 19. 4: *uttamas tasya cārdharco dvīṣadāveṣa itī smṛtaḥ*; several MSS. of the Sarvānukramaṇī add *antyo 'rdharcaḥ śatrughnaś ca*.

^c The BD. takes no notice of the khila which comes after RV. i. 50, and is printed by Aufrecht and Max Müller. It is the first in the Kashmir collection, but the first pāda there is different: *sam ait tisṛyordhvaṃahasa (ādityena sahāyasā &c.)*. ^d Savya being

the seer of the group of seven hymns i. 51-57 (see Ārānukramaṇī i. 13), these seven hymns are now alluded to here in this way only. The allusion to the deity of these hymns is still more remote in Savya's attribute *aindra*.

115 Of the sage *Angiras* who wished for a son like *Indra*, the Bolt-bearer himself became the son^a, having assumed the form of *Savya* in consequence of the seer's asceticism.

इक्षतो hm¹, इक्षितो b, इक्षंतो fk, इक्षन्तो r—वज्रैव hm¹, वज्रैव r, अन्नय च fk, वद्यो य b—मूल्यैर् A, मूल्यै m¹, मूल्यैर् r, मूल्यार्थे fk

* Cp *Sarvānukramanī* *angrā indratulyam putram ichann abhyadhyāyat savya indra evāsya putro jāyata*

116 Now the seers in the first book are to be known as *Śatarcins*; in the last, as seers of short hymns and of long hymns; in the middle ones, as middlemen (*madhyama*)^a.

चुद्रसूक्तमहामूक्ता hr bfk, *Sarvānukramanī*, चुद्रसूक्ता महामूक्ता m¹, *Ārsānukramanī*, *Sarvānukramanī*, v r—अन्वे hr, *Sarvānukramanī*, अन्वे b, अन्वे fk—मध्यमाः hm¹ r bfk, *Ārsānukramanī*, माध्यमाः *Sarvānukramanī*, *ĀGS* iii 4 2 (अतर्चिनो माध्यमाः ... चुद्रसूक्ता महामूक्ताः)

* Cp *Sarvānukramanī*, Introduction ii. 2 (अतर्चिन आन्वे मण्डलेऽन्वे चुद्रसूक्तमहामूक्ता मध्येनैव माध्यमाः); *Ārsānukramanī* : 2, ii 1; x r cp. *BD*, vol. i, p 146; see *Roth*, *Zur Literatur*, p. 26

117. 'Now indeed' (*nū cit*: i. 58), containing nine stanzas, is addressed to *Jātavedas*; while the hymn which (begins) 'Branches' (*vayāh*: i. 59) is addressed to *Vaiśvānara*; the following one, 'Bearer' (*vahnim*: i. 60), is addressed to *Agni*.

यु चियसु hdm¹ r, न वियसु b, न वियसु r, न वियसु k—यज्ञिमायेयमुत्तरम् m¹ b fk r¹ r¹, आयेयं तु ततः परम् r—117^{cd} and 118^{ab} are wanting in hd—The end of the *varga* is here marked by २३ in bfk, after the next line in m¹.

24. RV. i. 61-73. Eleven Khilas. RV. i. 74-89.

118. Then (come) three (61-63), 'To him' (*asmai*: i. 61), addressed to *Indra*; 'For the manly host' (*vr̥ṣṇe śardhāya*: i. 64) is addressed to the Maruts; 'With a cow' (*paśvā*: i. 65) is (the first of) nine hymns (65-73) addressed to *Agni*; 'Ever indeed of you' (*śaśvad dhi vām*)

ऐन्द्राख्यै ततस्त्रोणि m¹ r, ऐन्द्राख्यसा त्रीणि b, ऐन्द्राख्यसा इवणि fk—अद्यदि वामिति hm¹ r, अद्यदिनानि तु r, अद्यदिनानि तु bk, यद् द्वेपदानि तु r¹ r¹.

119. are ten addressed to the *Asvins*^a; (the hymn) 'These' (*imāni* : viii. 59)^b is (in) praise of Indra-Varuṇa. But whatever (other deities) belong to the *Sauparṇa* hymns^c are praised incidentally (*nipātastutiṣu*).

दशाश्विनानीमानीति rfk, दशाश्विनानमानीती^o hđ, दशाश्विनानमानीती^o m¹, दशाश्विनानीमानि b.—इन्द्रावरुणयोः सुतिः r, इन्द्रावरुणयोः सुतिः hđ, इन्द्रोऽलूखलयो स्थितिः m¹, तदिन्द्रावरुणं विदुः fkb (cp. *Sarvānukramapī* on viii. 59: ऐन्द्रावरुणम्). Instead of this line r⁶r⁷ read:

उपाख्यं सप्तमे धर्चं न मैत्रावरुणं विदुः ।

—सौपर्णेयास्तु hbfk, सुपर्णेयास्तु m¹.—याः काश्चिन् hr³bfr⁶r⁷, यास्त्वाश्चि k, काश्चिच्च r.—निपात^o hr, निपाता b, निपाता k, निपाताः fr⁶r⁷.

^a Here we have a collection of eleven Khila hymns, ten addressed to the *Asvins*, and one to Indra-Varuṇa. The text of the former is known in one MS. only, but the latter is identical with the eleventh *Vālakhilya* hymn of the RV. (viii. 59), the scor of which, according to the *Sarvānukramapī*, is *Suparṇa* and the deity Indra-Varuṇa. This collection is spoken of in the *Rgvidhāna* i. 20. 3 as 'the eleven purifying *Sauparṇa* hymns' (*sauparṇāni pavitrāṇi sūktāṇy ekādaśa*). Of the ten *Asvin* hymns we know only the pratikas of two, viz. *śasvad dhi vām* (the first) and of one of the others, *pra dhārā yantu madhuno ghṛtasya* (*ĀGS*. iii. 12. 14 and *Sāyana* on AB. viii. 10. 4); cp. Meyer, *Rgvidhāna*, p. xxiv. In the Kashmir MS., the first has fourteen stanzas, the first line being *śasvan nūstyā yuvayor mahitoam*. The second has seven stanzas, and begins with the line *pra dhārayantu madhuno ghṛtasya*.

^b The eleventh hymn of the collection (*imāni*), addressed to Indra-Varuṇa (referred to as *sauparṇa* in AB. vi. 25. 7), is passed over below, vi. 86 (see note on that passage). Cp. on the *sauparṇa* khilas, Oldenberg, *Prolegomena*, p. 508. ^c I supply *devatāḥ* here, and take the meaning to be: whatever deities, except the *Asvins* and Indra-Varuṇa, are mentioned in these eleven *Sauparṇa* hymns are only incidental (*nipātini*, not *sūktabhūj* or *rgbhūj*). *Sauparṇeya* seems to be a derivative of *sauparṇa*.

120. The following six hymns (74--79), 'Going forth' (*upaprayantaḥ* : i. 74. 1), are addressed to Agni; but the triplet 'With golden locks, of air' (*hiranyakeśo rajasaḥ* : i. 79. 1-3) is (addressed) to the middle Agni.

सूक्तानि आ^o r, सूक्तान्या^o hm¹ b, सूक्तानामा^o fk.

121. Now 'Thus' (*itthā* : i. 80. 1) are five (80-84) addressed to Indra; in the (stanza) 'Whatever' (*yām* : i. 80. 16) *Dadhyañe*, *Manu*, and *Atharvan* are incidentally mentioned^a. Then 'They who forth' (*pra ye* : i. 85. 1) are addressed to the *Maruts*,

इत्येति *hd*, इक्येति *b*, इच्छेति *fkr²r⁵r⁷*, इत्येति *r*.—निपातिताः *b fkr*, निपातिनः *hm¹*.—अ ये ततः *hrf*, अ येततः *k*, अये ततः *b*, प्रयत्नतः *m¹*.

* This follows Nirukta xii 33, 34 (on l. 80. 16). *dadkyaṇ . . atharvā . . manuḥ . . tesām nīpāto bhavaty andryām rca*.

122. being four (85-88). 'To us' (*ā naḥ*: i. 89. 1) are two (hymns) to the All-gods (89, 90); two* (stanzas here) are regarded as (in) praise of the gods (in general), both 'To us, the auspicious' (*ā no bhadrāḥ*: i. 89. 1), 'Of the gods' (*devānām*: i. 89. 2), and again 'What is auspicious' (*bhadram*: i. 89. 8) up to (*yāvat*) 'A hundred' (*śatam* i. 89. 9)^b

चत्वार्यो नो *hbr*, चत्वार्यो नो *fkr²*.—वैश्वदेवे *hm¹*, वैश्वदेवे *r*, वैश्वदेवे *k*, वैश्वदेवे *fb*, इति स्मृति *r¹r⁴r⁶r⁷*.—द्वे देवानां स्मृतिर्मेते *hd*, द्वे देवानां स्मृतिर्मेता *r*, द्वे (द्वे *fk*) देवानां स्मृतिर्मेतः *b fkr*, देवानां स्मृतिश्चत्तरा *r¹r⁴r⁶r⁷*, द्वे देवानां स्मृतिं विदुः *m¹*.—मद्रं *r*, मद्रं *hm¹fk*, मद्रं *b*—यावच्छतं *r*, यावच्छतं *b fkr*, यावच्छतं *b*—122^{cd} and 123^{ab} are omitted in *r¹r⁴r⁶*—The end of the *varga* is here marked by २४ in *h b f k*, but in *m¹* after 123^b.

* I supply *rcaw* here, and take *punaḥ* to indicate a repetition of *dve* (*rcaw*).^b There is no reference to these four stanzas in the *Sarvānukramanī*.

25. RV. i. 90-93. Order of hymn-groups in Maṇḍala i 74-164.

128. In the triplet 'The winds waft mead' (*madhu vātāḥ*: i. 90. 6) the supreme (*parama*) mead is also (*api*)* desired; but in the (stanza) 'Aditi is Heaven' (*aditir dyauh*: i. 89. 10) the majesty of Aditi is told.

तृचे *br*, तृचो *fk*, तृचस् *hm¹*.—मध्वीयते *r*, मध्वीयते *fk*, मध्वीयते *b*, मध्वीयते *hdm¹*.—After 123^{ab} *r* adds the following line (omitted in *Am¹b f k*).

शान्त्यर्थां शं न इत्येवा वैश्वदेवो ऋगियते ।

—कथिता* *hm¹r*, कथ्यते *br²r⁵r⁷*, कथते *fk*

* That is, while the triplet is addressed to the All-gods, the heavenly mead (*madhu*, which word occurs in every stanza of the triplet) is prayed for

124. 'Thou, Soma' (*tvaṁ soma*: i. 91) is addressed to Soma; 'These Dawns' (*etā u tyāḥ*: i. 92) is addressed to Dawn; the triplet 'O Aśvins' (*aśvinā*: i. 92. 16-18), to the Aśvins. 'Agni and Soma' (*agnīsomau*: i. 93) is (in) praise of Agni associated with Soma.

औपसम् b, औपस्वम् hm^1r , एपस्वम् fkr^2 , एधस्वम् $r^1r^4r^6$.—ससोमस्या° hdm^1 , च सोमस्य r, च सोमस्या° fk , च सोमस्या° b.

125. After Gotama (74-93) the son of Uśij (Kakṣivat comes: 116-126); after the seer Paruchepa (127-139) follows Kutsa (94-115); after Kutsa, Dīrghatamas^a (140-164): always (*śasvat*) these two^b (sets respectively); in this order (*evam*) is read (the text of the R̥g-veda).

गोतमाद् hdr , गौतमाद् m^1bfk , Anuvākānukramāṇi.—In $r^1r^4r^6$, 125^{ab} reads as follows:

गोतमो नाम य ऋषिः कुत्स आङ्गिरसः परः ।

—श्रुते द्वे एवमधीयते hm^1r^3 , इति ते द्वे एवमधीयते $r^1r^4r^6$, चैत्यमधीतारस्वधीयते r^5r^7 , चैत्यधीतारस्वधीयते b, सद्यत्यधीतारस्वधीयते f, सद्यत्यधीतारस्वधीयते k.—The end of the *varga* is here marked by २५ in hm^1bfk .

^a That is, while the order of the Śākals is Gotama, Kutsa, Kakṣivat, Paruchepa, Dīrghatamas, that laid down in the BD. is Gotama, Kakṣivat, Paruchepa, Kutsa, Dīrghatamas: thus Kutsa instead of coming second comes fourth. This is the order of the Bṛākalas, as shown by the form in which this śloka appears in the Anuvākānukramāṇi (see BD., vol. i, p. 146): *kutsād dīrghatamā ity eṣa tu bāṣkalakṣaṇaḥ kramāḥ*. See Kubn, in Indische Studien, i, p. 115, and Oldenberg, Prolegomena, p. 496.

^b Owing to the dual neuter I supply *sūkte*, that is, *ṛṣisūkte* (collections by one seer; cp. i. 14): the collections of each of these five seers should be coupled successively in this order in reading the R̥g-veda.

26. RV. i. 94-111. Seers of hymns with refrains. Khilas of Kaśyapa.

126. Kutsa, son of Aṅgiras, saw 'This' (*imam*: i. 94): he uttered (this hymn) containing sixteen stanzas (and) addressed to Jātavedas^a.

A Three verses (8^{ab}) of the stanza 'Foremost, O Gods' (*pūrvō devāḥ*: i. 94. 8) have the gods as their deities; then half of the last (stanza: i. 94. 16)

जातवेदसं hm^1r , जातवेदसं bfr^6r^7 .—योऽश्वं hdm^1 , योऽश्वं r, योऽश्वं f, योऽश्वं b.—126^{cd} is found in hm^1r , but is omitted in bfr^6r^7 .

^a The second pāda of 126 has one syllable too many.

A 127. either belongs to the same deity (i.e. Agni) as the (whole) hymn which precedes it (*tatpūrva*), or it is (addressed) to

the six deities, Mitra and the rest, who are here referred to (*prārta*)^a

The last hemistich (i. 94. 16^{ad}) is (addressed) optionally (*vā*) to the six (deities) praised, whereas in 'Foremost' (*pūrvah*: i. 94. 8) the gods (in general) are praised with three verses.

तत्पूर्वमुक्तं hd, तत्पूर्वमुक्तं m¹r — वाच hm¹r, सुतामा r¹r⁶, सुतामो r⁶. — तु वा यथा r³r⁷, यथा च b (one syllable short), यथा hm¹r^f (two syllables short) — पादिषु तुमि: f¹k, पादिषु सुमि b, पादे: सुतिमि: hm¹r — 127^{ab} in hm¹r (wanting in b fkr⁶r⁷) In r⁵r⁷, the four pādas of the tristubh stanza 126^{ab} and 127^{cd} have been turned into four anustubh lines as follows

इमं कुत्स आङ्गिरसो ददर्श वातवेदसम् ।
पूर्वा देवान्ततो देवास्त्रिमिः पादिषु संजुताः ॥
योऽदृशे च तथा सुते जगाद चतुरित्यसी ।
अन्त्येऽर्धे च तु वा यथा लिङ्गोक्तानां सुती गणः ॥

These MSS. also insert 125^{cd} between the first and second of the above lines

^a There can be no doubt that 126^{cd} and 127^{ab} are a later addition of the A MSS., since they merely amplify 127^{cd} which A has in common with B; they also give the *varga* six ślokas instead of the normal five.

128. ^aIn Bharadvāja, Grtsamada, Vasiṣṭha^b, Nodhas^c, Agastya^d, Vīmada^e, Nabhāka^f, Kutsa^g there are no similar (*samānadhar-minah*) refrains in (hymns) addressed to many divinities, also (not) in those addressed to two gods

नोदका hm¹r¹r⁴r⁶, नोदके b fkr — वऽदेवतेषु hm¹, देवतेषु dbr, देवतेषु f — द्विदेवेषु h b f k, द्विदेवेषु m¹. — समानधर्मिणः hm¹r² b fkr²r⁵r⁷, समानदेवधर्माः r.

^a In connexion with the last hemistich (the refrain of i. 94-96, 98) of Kutsa's hymn (i. 94) mentioned in the preceding śloka, the author now goes on to enumerate eight seers whose hymns are characterized by refrains. The meaning seems to be, that no refrain of a similar character to this one of Kutsa's (that is, a refrain containing the names of several deities) occurs in any of the hymns of these seers addressed to many deities or two deities. None of the refrains of these seers (except Kutsa's) appear to have this character, even in hymns addressed to a single deity; but this point would have to be more closely examined. ^b The first three names are those of seers of whole Maṇḍalas, in which refrains are frequent. ^c Seer of i. 58-64 58, 60-64 end with the same refrain

^d Seer of i. 166-168 which end with the same refrain ^e Seer of x. 21 and 24 all the stanzas of the former and half of those of the latter contain the refrain v: vo made . . *ritakjase* ^f Seer of viii. 39-41, through the whole of which runs the refrain *nabhanām*

anyake same. The name, properly spelt Nābhāka (above, iii. 56; Ārṣānukramaṇī viii. 10; Sarvānukramaṇī), has the first syllable shortened owing to the metre. ^e Seer of i. 94-98, all of which end with the same refrain except 97, which has a refrain of its own running through the whole hymn.

129. 'Two unlike' (*dve virūpe*: i. 95) is a hymn to Agni Auṣasa, 'He in the ancient way' (*sa pratnathā*: i. 96) is to Agni Dravinodas, 'Of Vaiśvānara' (*vaiśvānarasya*: i. 98) is addressed to Vaiśvānara; but the one before this (i. 97) is to Agni Śuci^a.

श्रीपसायापये hd, श्रीपसापये bfk, श्रीपसापये m¹.—द्विणोदशेऽपये hm¹r, द्वि-
योदशे वरं b, द्विणोदशे वर fk.—वैश्वानरस्येति rfk, वैश्वानरस्येति ये hdr², omitted
in b.—r has उक्तम् after वैश्वानरीयम्.—129^{ed} is omitted in r¹r⁴r⁶.

^a Cp. Sūyapa, introduction to RV. i. 97.—The first two pādas of this stanza have twelve syllables ending iambically; the fourth, though having eleven syllables, ends iambically also.

B 130. Some say that the thousand hymns addressed to Jātavedas (which come) before (the hymn) addressed to Indra (i. 100) have Kaśyapa as their seer^a; the first hymn of these is 'For Jātavedas' (*jātavedase*: i. 99). Śākapiṇi thinks that they increase by one^b (in the number of their stanzas)^c.

जातवेदस्यं m¹hr, जातवेदस्य fk.—सूक्तसहस्रमेक r, सूक्तसहस्रमेकम् m¹, सूक्तं सहस्रमेक
k, सूक्तस्य सहस्रानामक b.—कश्यपार्थं m¹r (Sarvānukramaṇī), कश्यपारिथं b, कश्यपा ऋषि
fk.—130 is omitted in A. After 130 Mitra adds from one (r⁶) or two (r⁶r⁷) of his MSS.
three lines not found in A or bfk²:

ब्रुवाद्या सहस्रचान्तं सूक्तं नानाविधं भवेत् ।

नयनवतिः पञ्चलचा ऋचः स्युः सचतुःशतम् ।

नानादेवतमेकार्थं कन्दोभिश्चिब्रमुत्पथम् ॥

^a The text of the Sarvānukramaṇī on RV. i. 99 is clearly based on this stanza, which must therefore be original. Cp. vol. i, Appendix vi, p. 148. ^b With the three interpolated

lines in R cp. the śloka in Śaṅguruśiṣya on Sarvānukramaṇī i. 99, where the total number of the stanzas (calculated as an arithmetical progression) contained in the 1000 hymns attributed to Kaśyapa is stated to be 500, 500 less one (i. e. subtracting one for the first, RV. i. 99, which is not a khila): cp. my explanatory note, Sarvānukramaṇī, p. 159. When Śaṅguruśiṣya states that 'Saunaka himself has referred to these khilas in indexing the seer' (*r̥ṣyanukramaṇe*) the allusion must be to the above passage of the BD., as the Ārṣānukramaṇī makes no mention of them.

^c Pādas acd, though ending like triṣṭubhs, have twelve syllables.

131. 'The mighty one who' (*sa yo vṛṣā*: i. 100) is (the first of) five (hymns) addressed to Indra (100-104)^a; there are (then) three (105-107) addressed to the All gods, (beginning) 'The Moon' (*candramās* i. 105 1). 'That which, O Indra-Agni' (*ya indrāgni*: i. 108) is (the first of) two addressed to Indra-Agni (108, 109); the two following (110, 111) 'I wrought' (*tatam*: i. 110. 1) are addressed to the Rbhus.

The end of the *varga* is here marked by ३६ in hm¹bfk.

^a The *Sarvānukramanī* states RV 1 101 1 to be *garbhāśraviny upaniṣat*, and in *Ngvidhāna* 1 23 3 it is described as *garbhāśramocan*.

27. RV. 1. 105. Story of Trita.

132. The cruel sons of the she-wolf (*sālāvṛkī*)^a having cast Trita, who was following the cows, into a well^b, carried off all the cows from thence^c.

सालावृकी^० r, शाला^० hm¹r³r⁵, शला^० b, शिळा^० f (cp RV सालावृक) — गाः सर्वास् hm¹r, ताः सर्वास् Br³ — एवापजहिरे r, एवोप^० h^d, एवो^० m¹, एवाय bfk, एवाय्य^० r⁵r¹.

^a Cp RV 1 105 18 *aruno mā sakrā vṛkaḥ pathā yantaḥ dadarśa hi* ^b Cp RV 1 105 17 *tritaḥ kṛpe 'vaktāh* ^c On the story of Trita in the well cp Geldner, *Vedische Studien*, iii 170 ff

133. He, the best knower of formulas among all knowers of such, pressed Soma there and summoned all the gods: Brhaspati heard that (call)^a.

स तच्च सुपुवे सोम hm¹r, तच्च सोमं सुपावासी bfk^rr¹. — चावाहयत् d, चावाहयन् r, चावहयत् b, चावहत् m¹fk, चावहयन् h.

^a The words *tac chūdrava bṛhaspatih* occur in RV. 1. 105. 17.

B 134. Now on seeing them coming, he reproached (them), saying, 'Where, indeed, abides, the all-seeing power (*sarvadrkṭva*) of this Varuna and of Aryaman ?

आगच्छतोऽद्य तान् r, आगच्छतो न तां b, आगतो न तां fk, आगतानद्य तान् m¹. — तत्पतः m¹, तत्पलं b, तत्पलं r, तत्प fk. — सर्वदृक्त m¹, सर्वदृक्त fb, सर्वदृक्त k, सर्वं दृक्त r — क्त m¹fk, क्त b, च r — वक्ष्यस्यार्यम्णा r, वक्ष्यस्यार्यमूये^० b, वक्ष्यस्यार्यम्णये^० f, कूप-स्यार्यम्णये^० m¹ — 134, 135 wanting in A.

B 135. 'My limbs were wounded by the bricks of the well. Having seen all (the gods) I praise (them), even though not one (of them) sees (me).'

कूपेष्टकामिर् r, कूपे कृनामि m¹fk, युये कृतामिर् b. — ब्रणितान्यङ्गान्येवामवेक्षम r, ब्रणितान्यङ्गान्येवामवेक्षम b, ब्रणनान्यङ्गरेवामवेक्षम fk, ब्रणानामङ्गरेवामवेक्षम m¹. — सर्वानहं m¹r, सर्वानह b, सर्वजह k. — *को न पश्यति bfxr, *को न विंशतिः m¹.

136. The three troops^a of the All-gods, urged on by Brhaspati, went to that sacrifice of Trita and took shares of it together.

विश्वेदेवगयास् m¹br, *देवा गयास् hfk. — जग्मुस्त्रितस्य hdm¹, जग्मुस्ते तस्य r, आजग्मुस्त्रितस्य bfxr²r⁵r⁷. — The end of the *varga* is here marked by २७ in bfk, not in hdm¹.

^a As belonging to the three spheres of heaven, air, and earth; cp. my 'Vedic Mythology,' p. 19.

28. Deities of RV. i. 112-121.

137. As a seer Brhaspati declared the knowledge and discernment of Trita here displayed (*etat*) with the last triplet (i. 105. 16-18)^a of the hymn (beginning) 'That' (*asau* : i. 105. 16).

बृहस्यतिस्त्रितस्यैतत् hm¹r, बृहस्यतिस्त्रितस्यैतं r¹r⁴r⁸, बृहस्यतिस्त्रितस्यैतत् f, बृहस्यतिस्त्रितस्यैत b. — सूक्तस्य hm¹bfx, सूक्तेन r.

^a It is important to note that this statement ignores the existence of RV. i. 105. 19, which, according to Grassman, RV. Translation, vol. II, p. 446, is an interpolation. The first pāda of this stanza is, however, quoted by Yāska, Nirukta v. 11, to illustrate the word *āṅgūṣṭha*.

138. (The verse) 'I praise' (*iḥ*: i. 112. 1^a) is to Heaven and Earth, the next verse (1^b) is addressed to Agni; the remainder of the hymn (112. 1^{cd}-25) should be (regarded as) addressed to the *Āsvins*^a. 'This' (*idam*: i. 113) is (in) praise of Night and Dawn.

*पृथिवीर् b²r⁷, *पृथिवीर् fk, *पृथिव्याम् hdm¹r. — *लेति आप्रेयः r, *लेत्याप्रेय b, *लेवेत्याप्रेयः r⁵r⁷, *लेत्याप्रेयः hdm¹, *लेत्याप्रेयनि fk. — रात्र्युपसोः m¹r, *सो fk, *स b, रात्र्युपसो b.

^a Cp. the quotation in Śaṅguruśiṣya (p. 93) from the *Devatānukramanī*: *iḥ dyāvā-prthivyor ādyaḥ pādaḥ paro 'gnaya āsvinaṃ tao ca sūktam*.

139. 'These' (*imāḥ*: i. 114) is addressed to Rudra; the next, 'The brilliant' (*citram*: i. 115), is addressed to the Sun. Then

(come) five (i. 116-120) addressed to the Aśvins (beginning) 'For the Nāsatyas' (*nāsatyābhyām*: i. 116. 1): the last (stanza) in the last (hymn: 1. 120. 12) is destructive of evil dreams.

पर सौर्य $hm^1 r^1 r^4 r^6$, ततः सौर्य bfr —स्वये न्या Am^1 , स्वये अघर्ग r , स्वये अघर्ग fk , स्वये अघर्ग b . The reading of A is supported by the *Sarvānukramanī antyā duḥ-svapnānāśini*, cp also *Rgvidhāna* 1. 25 1, *Sāyana* on i. 120 12, *Pischel, Vedische Studien*, 1, p. 1—नाशनी Ak , नाशनी fb .

140. 'When?' (*kad*: i. 121) is addressed to Indra, and 'Forth' (*pra* i. 122) is addressed to the All-gods. The two (123, 124) next (beginning) 'Broad' (*prthuḥ*: i. 123. 1) are addressed to Dawn (*auṣase*). In 'At morn' (*prātaḥ*: i. 125) the seer lauds the gift of Bhāvya^a.

मौयसे पृथुवत्तरे hdm^1 , मौयसे पृथुवत्तरे r , पृथुवः पृथुवे अघीयसे b , घमः पृथुवे अघीयसी fk —दानं च $hm^1 r$, दानं तु $bfr^6 a$

^a 140^{ed}-150 are quoted in the *Nīlmañjarī* on RV. 1. 126 7. The following story is told to show under what circumstances RV 1. 125 and 126 were revealed to Kaksīvat. The name Bhāvya, which occurs in RV 1. 126. 1, is here meant as an equivalent of Bhāvayavya, by which it is explained in *Nirukta* ix. 10.

141. 'When, indeed?' (*kad itthā*: i. 121), a hymn of Kaksīvat which is traditionally held to be addressed to Indra, is indicated as indirectly addressed (*parokṣa*) to the All-gods in the *Svarasāmans*^a.

काशीवतं कदित्येति hdm^1 , काशीवतं कदित्याति $r^1 r^2 r^4 r^6$, काशीवतं वादित्वे b , काशीवतं वादित्वेति fk , काशीवता विदित्वेति r —141^{ed} and 142^{ab} omitted in fk ; 141 omitted in n .—परोक्षं hdr , परोक्षे br^6 —The end of the *varga* is here marked by २८ in $hdm^1 b$, but after 141^b in fk .

^a It is mentioned as *parokṣasamavedya* in the *Kaṇṣitaki Brāhmaṇa* xxiv 9 (one of the sections on the *Svarasāmans*); cp below, v. 44, 45.

29. Story of Kaksīvat and Svanaya.

142 Having acquired knowledge from his spiritual teacher^a (and) going home, as we are told (*līla*), Kaksīvat fatigued on the way fell asleep within the forest.

स्वनिलयं $hdb r$, स्वं निलयं n .—किल hdm^1 , प्रति br —142-153 wanting in $r^1 r^4 r^6$ (142^b and 153 both end with the word किल).

^a That is, having completed his apprenticeship in Vedic study

143. Him a king, Svanaya by name, the son of Bhāvayavya, saw as he went along to amuse himself, accompanied by his retinue, his wife, and his domestic priest.

भावयव्यसुतो $hm^1rn(d)$, भावयव्यसुतो b , भावयव्यसुतो $fkr^6n(ab)$. The reading सुतो is supported by Śāyana (on RV. i. 125. 1, where the story of Kaksīvat is told), who calls Svanaya भावयव्यसु पुत्रः १.—The unanimity of the MSS. in writing क्रीडार्थं has caused a lapse from consistency, which requires क्रीडार्थं in the text.

144. Then on seeing him endowed with beauty (and) resembling the son of a god, he thought of bestowing his daughter (on him), if there were no objection on the score of caste and family.

अद्येन hdf , अद्येन k , आद्येन b , आहिन n .—गोचाविरोधतः $hdbfkr$, गोचावरोधतः n .

145. Then after wakening him he inquired as to his caste, family, and so forth. The youth replied to him saying, 'O king, I am of the race of Aṅgiras ;

ततः hdm^1 , तदा $b fkr$, तथा n .—145^{cd} and 146^{ab} are omitted in r^6 .

146. 'I am a son of the seer Dīrghatamas, son of Ucathya, O king.' Thereupon he (Svanaya) gave him ten maidens decked with ornaments^a,

कन्या $b fkr^6n$, कन्या hdm^1r .—दशभारविभूषिताः b , दश भारविभूषिताः n , दश भारविभूषिता fk , दश भारसमन्विताः r^6 , दिव्यभरणभूषिताम् hdm^1r .—The reading कन्या दश is preferable, as apparently based on the words चधूमन्तो दश रथासः (interpreted as 'ten chariots with maidens') in RV. i. 126. 3, and because the reading in the next line (common to A and B) तावतस्य रथान् implies a previous statement of number. Svanaya intends to give his daughter (कन्या) to Kaksīvat, but in the meantime presents him with ten maidens along with the chariots, &c.—The end of the *varga* is here marked by २९ in bf , not in hm^1k .

^a Or, according to A, '(his) daughter decked with heavenly ornaments' (see critical note).

30. Story of Kaksīvat and Svanaya (continued).

147. and the same number of chariots, strong-bodied bay steeds going in teams of four, for the purpose of conveying the maidens^a, money and (utensils of) inferior metal^b, goats and sheep.

रथान्छावान् b , रथान्छावान् d , रथान्छावो b , रथान्छास् r^6n , रथान्छास् fk , रथान्छान् r , रथान्छान् m^1 . (The word छावान्, occurring in RV. i. 126. 3, would easily

be corrupted cp b) — वीङ्गान् वे hdm¹r, वीङ्गये b, वीपिनो ये: r⁵n, वीपनी ये: fk.
(The word *vāṅgāṇa* does not occur in RV. i. 126 3, but is an epithet of *asva* in RV. i. 118 9) — धनकुप्य hdm¹fk, धनकूप्य r, धनं कुप्य ba धनं कूप्य r⁵ (I have preferred धनकूप्य as a dvandva owing to the following अजाविद्धम्, and because this reading occurs in B as well as A)

* The expression *vadhūnam vāṅanārthāya* was doubtless suggested by *vadhūmantāḥ* in RV. i. 126 3 Cp critical note on *kanyā dātā* above 146 ⁵ A similar distinction between *dāna* and *kupya* is found in Manu vii 96 There is no reference to these, nor to sheep and goats, in the text of the hymn

148 Further he gave (him) a hundred necklets and a hundred bulls This is told in the next hymn with (the stanza) 'A hundred' (*śatam* i. 126. 2) and so forth^a.

वृषभाणां च hdm¹r अथभाणां bfk, शतमद्याना r⁵n — एतदुत्तरसूक्तेन hdm¹r, एतत्तदुत्तरे सूक्ते r⁵n, एतत्तदुत्तरे सूक्ते b, एव तदुत्तरे सूक्ते fk — शतमित्यादिनोदितम् hdm¹r, शतमित्यादि बोध्यते r⁵, बोध्यते b, मूच्यते fk, मूच्यते n — The line 148^{ed} occupies this position in B and n, but in A and m¹ it comes after 150, its place at 148^{ed} being taken by the following line in A and m¹

गवा सहस्रं पष्टिषु^b सर्वाः खल्वरिधायसः । ^b hdm¹, पष्टिषु r.

This line must be spurious, as it repeats the sense of 149^{ed}, which is common to A and B Its inclusion would, moreover, give five and a half slokas to the *varṣa* instead of five The line 148^{ed} is more appropriate here, as it interrupts the sense after 150

* Having thus referred to RV. i. 126. 2, 3 the author, in the following sloka, enumerates the gifts over again in close adherence to the wording of those two stanzas

149. A hundred horses, a hundred necklets, ten chariots with maidens, (steeds) going in teams of four, and a thousand and sixty cows^a—

गवां चैव br, गवायेषु hdm¹fk — पथुपाधिकम् br⁵, पथ्यताधिकम् m¹, पथ्यथाधिकम् bfr, पथ्यथादिकम् n.—149 150 omitted in d

* The text of the hymn (i. 126 2, 3) has *astātā śatam asvān . vadhūmanto dātā rathā sah . saśīk śahasraṇ . . gavyam*.

150 Kaksivat, who obtained^a (all this) from Svanaya Bhāvayavya, both praised (him) after receiving (it) and recited (the hymn) 'At morn' (*pṛātāḥ* . i. 125) to his father.

प्रातः hm¹r bfk, ततः r⁶n.—The end of the *varga* is here marked by ३० in bfk m¹, not in hd.

^a The accusatives in 149 are of course governed by this verb.

31. Gifts of kings. *Nārāśaṃsī* stanzas. Opinions regarding i. 126. 6, 7.

A 151. Now here (in 125) the rewards (of liberality) are for the most part set forth to him. The father, however, saw the second (stanza), which begins 'Possessed of many kine' (*suguḥ*: i. 125. 2).

The three ślokas 151-153 are found in hdr³m¹ only. They are in all probability an interpolation. The matter is superfluous (nor is there any reference to it in the *Sarvānukramanī*), and the style is suspicious (e.g. *ucyate*). The length of the *varga* is here no argument in favour of the genuineness of the lines. The last *varga* of two other chapters has fewer than the normal number of ślokas; chapter v having three, and vi only two. These three ślokas appear, however, to have been known to Sāyaṇa; for in his comment on i. 125. 1 he remarks that Kākṣīvat went and told his father Dīrghatamas of all he had received, and, on i. 125. 2, he goes on to say that in this stanza Kākṣīvat's father, being pleased with the wealth Kākṣīvat had brought, blessed the king abundantly.

A 152. The revered Śaunaka says that the whole (hymn) is Kākṣīvat's. But as to this (stanza), how could it, according to the indications (it contains), have been seen by Dīrghatamas?

काक्षीवतं m¹, कक्षीवतं hdr.

A 153. The answer is, that when 'At morn' (*prātaḥ*: i. 125. 1) had been uttered (by Kākṣīvat), he (Dīrghatamas) was delighted by the gift to his son, and then uttered a prayer for the king with (the stanza) 'Possessed of many kine' (*suguḥ*: i. 125. 2).

प्रातरित्युक्ते m¹, प्रातरित्युक्ते hdr.

154. The stanzas in which the deeds of kings and their gifts, great, small, and middling, are told, should be understood to be called 'Laudations of Men' (*nārāśaṃsī*)^a, as the praise of kings (is expressed) by them in the ten books (of the *R̥g-veda*)^b.

यानि: hm¹r, यानि bfk.—राज्ञां hm¹r, राज्ञा bkr⁶.—प्रतीयाद् hdr, प्रतीयात् r⁶r⁷, प्रतीयात् k, ता प्रतीया b.—दाशतयिषु hdr, दाशतयिषु m¹, (क्षुती) दृष्टा यानु वरिष्ट r⁶r⁷, दृष्टदृशि b, दृष्टरीश fk.

* Otherwise called 'Praise of Gifts' (*dānastuti*)· on the relation of the latter to Nārāyaṇī stanzas cp Bloomfield, *Hymns of the Atharva veda*, SBE xlii, p 688 f

^b After 154 m¹ adds the following three lines (=iu 82)·

विमलश्रुति तद्विषाद् वरुणवज्रवत् तत् ।
आशीर्वादेयु संघामु कर्मसंस्थामु देवताः । ७०
वह्ना ह वरुणवत् द्विपदे यव संश्रुते ।

155. The five (stanzas) 'Lively' (*amandān*. i. 126. 1-5) are a song (in praise) of Bhāvayavya. With a couplet (6, 7) there is a conversation of a husband and wife*. Śākāpāni thinks these two stanzas are a conversation of Indra and the king with Romaśā^b.

संमवादो वृचिर् hm¹r¹r⁴r⁶, द्वे चचौ संमवादः rk, द्वे रिचौ संमवादः b, द्वौ चचौ संमवादः r—संमवादं r, संवादं bfk, संमवादो hdm¹—रोमशयेन्द्राद्योर् hm¹r, अस्या-मथैव ताभ्याम् bfk, अस्या स्या अथैव ताभ्याम् r²r⁵r⁷

* Cp Pischel, *Vedische Studien*, vol 1, p. 1 ^b In 155-iv 3^{ab} are quoted in the *Nītimañjarī* on RV i 126 6, 7

156. Śākatāyana thinks that in this couplet there is a story of a husband and wife* (in connexion) with Indra. Brhaspati gave his daughter^b, Romaśā by name, to king Bhāvayavya.

वृचिऽक्षिन् m¹r³, वृचिऽक्षिन् b, वृचिऽक्षिन् hd, वृचिऽक्षिन् r.—156^{ab} is omitted in rk—मुतां hm¹r, स ता rkr²r⁵, च ता n.—रोमशां r, रोमसा b, रोमशा hdm¹, येमशा k—राधि hrh, राद्यौ rk—The last pāda is repeated in b only—The end of the *varga* is here marked by ३९ in m¹ bfk, by २९ in hd—After इति बृहद्देवतायां तृतीयोऽध्यायः (hds) समाप्तः is added in bfk.

* According to the *Sarvāṇukramanī*, i 126. 6, 7 are a colloquy of Bhāvayavya and Romaśā, husband and wife; cp Sāyana on i. 126, introduction, and on stanzas 6 and 7

^b Sāyana also, on i 126. 7, states that Romaśā was the daughter of Brhaspati.

1. *Romaśā and Indra. RV. i. 127-136. Praise in the dual.*

1. Then the Lord of Bays, the Companion of Śacī (Indra) becoming aware of that affair, (and) desirous of seeing his dear friend Svanaya, quickly went to him. The king joyfully honoured him with due ceremony.

तमर्थं hm¹r, तत्सर्वं Bn.—०गामायु hm¹r, ०गामाय bfn. —०सहायः hm²bfn, ०सखायः r, ०समेतः n.—प्रीत्यार्चयत्तं bdr, प्रीत्यार्चयं तं m¹, प्रत्यार्चिव तं b, प्रत्यर्चितं तं fk, प्रत्यर्चितस्तद् n, प्रत्यर्चितोऽसौ r⁵r⁷.—विधिनिव राजा hm¹r, विधिना च राजा br⁵r⁷ (०ज b), विधिना च राज्ञा fkn.

2. And the daughter of the Aṅgiras (Bṛhaspati) came there: rejoicing she adored their feet. Indra then in a friendly way said to her, 'Have you hair or have you not, O Queen?'

दृष्टा hm¹r, दृष्टा r²r⁵r⁷, दृष्टा bfn.—ववन्दे hdfk, च वन्दे r, वदे b.

3. She in a childlike way then addressed him, 'Feel me closely (*upopa me*: i. 126. 7), Mighty One'^a. The king having soothed her with the previous (stanza: i. 126. 6), rejoiced. She then followed her husband as a devoted wife.

बालं hdfk, बालं bk.—तं hbk, तां r.—जगाद् उपोप मे r, जगादोपोप मे hdm¹, जगादोपोप मे f, जगादो योप मे b.—०या सांत्व्य hdm¹, सांत्व्य r¹r⁴r⁶, ०या शांव b, ०या शांच fk, ०यर्चाय r.—प्रहृष्टः सो न्वन्नजत् hdm¹, प्रहृष्टोवाचन्नजत् r¹r⁴r⁶, प्रहरिषादन्धन्नजा b, प्रहरिषादधन्नजत् f, प्रहृषादन्धन्नजत् r. The A MSS. appear to have endeavoured to remove the hiatus by inserting a syllable, while the B MSS. changed प्रहृष्टो into प्रहृषाद्, which leaves the sentence without a verb.—साय hm¹r¹r⁴r⁶b, सोऽय fkr.—पतिं पतिव्रता hm¹r¹r⁴r⁶, पतिं तु साव्रवीत् r, पतिं व्रवीत् b, पति व्रवीत् fk.

^a The quotation from the BD. in the Nītimafjarī on RV. i. 126, 6, 7 ends with this line (3^{ab}).

4. Next follow two hymns (127, 128) addressed to Agni (beginning) 'Agni' (*agnim*: i. 127). There are (then) five (129-133) addressed to Indra (beginning) 'Which' (*yam*: i. 129). Here the stanza 'Forth this' (*pra tad*: i. 129. 6) is addressed to Indu, while Indra-Parvata are praised together (in) 'Ye him' (*yuvaṃ tam*: i. 132. 6). Yāska here considered Indra to be predominant.

पश्चिद्वाणि m^1r , पश्चिद्वाणि $hdbfkr^6r^7$.— 0 वृगव hm^1r , 0 वृगेका r^5r^7 , 0 द्वं चिगव b , 0 द्वं चिग च f — 0 पर्वतो $b f k r$, 0 पर्वता $h d m^1$ (as part of the pratika).— 0 त्विन्द्र hm^1 , 0 इन्द्रं तु $b f k r$, 0 त्विन्द्रं तु $r^1r^4r^6$ —मेने इह यास्कः $hm^1r^1r^4r^6$, मेने यास्क $f k$, मेने यास्का b , मेने यास्क एव r

5. For in (certain) stanzas (Indra's) bolt is praised as Parvata, and when there is praise (of the two) in the dual (*dvivat-stutau*) they say that Indra is predominant. (Beginning with) 'Hither thee' (*ā tvā*. i. 134. 1) there are nine^a (stanzas: i. 134. 1-6, 135. 1-3) to Vāyu, (then) five (i. 135. 4-8) to Indra-Vāyu, (then) one (i. 135. 9) to Vāyu. The next (hymn: i. 136) has two predominant (deities).

अनु कुतः $hm^1r^1r^4r^6$, सूयेतर्षो r , सूयेतर्षो b , 5^{ab} omitted in $f k$ —पर्वतवदि यद्यो m^1 , पर्वतदि यद्यो $r^1r^4r^6$, पर्वतवृद्धियद्यो $h d$, पर्वतो विदि यद्यो b , पर्वतो विदि यद्यो r —द्विपत्सुती m^1r , द्विपत्सुती $h d$, द्विपत्सुती b —चन्द्रमाहुः $h d m^1$, चन्द्रमाहुः $r^1r^4r^6$, चन्द्रमाहुः b , चन्द्रमाहु r —आ त्वा वायोर्धव b , आ त्वा गव $r^1r^4r^6$, आ त्वा वायोर्धव $f k$, आ त्वा वायोर्धव $h d r^5$, आ त्वाव्योरथ r , आ त्वा यावो याच m^1 —The end of the *rarga* is here marked by 9 in $hdbfkr$, not in m^1 .

^a The *Sarvānukramanī* shows that *nava* must be read *ā tvā saḍ vāyavyam tu . .* *stirnam nava, caturthyādyāḥ pañcagandryaś ca*, *ā tvā* has six stanzas, it, as well as the following (*tu*), is addressed to Vāyu, *stirnam* (136) has nine stanzas, the five stanzas beginning with the fourth (4-8) are addressed to Indra as well (as Vāyu)

2. Distributed praise. RV. i. 137-139. Vaiśvadeva hymns.

¶ There five (stanzas: i. 136 1-5) have Varuna and Mitra for their gods; the following two (i. 136. 6, 7) are (addressed) to the (deities) mentioned^a, Dyaus and the rest. Couples (of deities: *die die*), including the Two Worlds (*rodasi*), are praised together (*samstute*)^b, (each) in a verse^c (*pada*), and the gods (are praised) with a hemistich (7^{ab}); the rest (7^{cd}) is distributed (in praise)^d.

पञ्च यक्षमिचदेवा bbk , पञ्च यक्षं मिचदेवा r —दिवादिभ्यः $h d r$, दिभ्यः $b f k$, दिभ्य आवाः r^5 .—परे द्वे $b f k r$, पदे द्वे $h d m^1$.—दे द्वे पदे hm^1r , दे परे $b f k$, दे वा परे (संस्तुती) r^5 .

^a *Dvādaśāḥyāḥ kṣatīśāḥyāḥ pare dee*, the *Sarvānukramanī* has *antye lingātadevayāye*.

^b This does not mean, as the text of the hymn shows, praise in the dual (*samstuti*) as

opposed to *vibhaktā-stuti* (cp. Nirukta vii. 8, and above, i. 117). ^a That is, Rodasī (dual) in 6^a, Mitra, Varuṇa in 6^b, Indra, Agni in 6^c, Aryaman, Bhaga in 6^d. ^d That is, Agni, Mitra, Varuṇa are praised separately (*vibhaktā-stuti*).

7. The hymn 'We have pressed' (i. 137) is addressed to Mitra-Varuṇa. 'Forth, forth' (*pra-pra*: i. 138) is addressed to Pūṣan, the third (i. 139) is addressed to the All-gods. 'Let it be heard' (*astu śrauṣat*: i. 139) is the third hymn addressed to the All-gods.

A hymn to the All-gods may be (included) among those which contain many deities ^a.

अस्तु औपद् bfr⁶, एतत्सूक्तं hm¹r. —देवतेषु hm¹rfrk, °देवतेषु b. —The Sarvānukramanī, summing up the contents of this hymn, remarks: *vaiśvadevam etat*. The *etat*, however, does not seem to me to suffice for deciding in favour of the reading of hm¹r.

^a It has been stated above, ii. 132, 133, that hymns addressed to many deities are to be regarded as hymns to the All-gods.

8. There are variously (*bahusāh*), in (hymns) addressed to the All-gods, stanzas, verses, hemistichs^a, stanzas with two verses (*dvaipadāh*) or with three (*traipadāh*): (such) Vaiśvadeva (formulas) have two predominant (deities) or one predominant (deity) or many predominant (deities).

सन्तुष्टः hm¹r¹r⁴r⁶, संक्षवः r, संक्षव bfr. —पादार्धर्चा bfr, पादा अर्धर्चौ hā, पादा अर्धर्चौ m¹, अर्धर्चौ r¹r⁴r⁶ and अर्धर्चा r (both without पादा). —विषदास hm¹r, वैवदास b, (म्) वैवदासा f. —वैवदेवाः hm¹r, °देव्या bfr, °देव्यः r⁵r⁷.

^a Cp. above, ii. 133: *pādāṃ vā yadī vārdhaream rēam vā* with reference to hymns to the All-gods.

9. There is (one: i. 139. 1) addressed to the All-gods, the second (2) is addressed to Mitra-Varuṇa; three (3-5) are to the Aśvins, then (one) is addressed to Indra (6), then (one) to Agni (7), one is addressed to the Maruts (8), then (one) is addressed to Indra-Agni (9); and the next is addressed to Brhaspati (10); the last (stanza) praises the gods (11).

10. The seer in the (stanza) 'Dadhyañic of me' (*dadhyañ ha me*: i. 139. 9) praises either the (ancient) seers or himself^a by

proclaiming his own origin among them. For this reason^b some disagree in regard to this (stanza, saying), that Indra-Agni^c are at the same time (*tu*) incidentally praised (*nīpāta-bhāṣā*) in it

दध्यह् ह मे^{hd}, दध्यह् ग म¹, दध्यह् मे र, दह मे^{bfk} — इत्यामात्मानं वा तेपु र, आमात्माय वा तेपु^{bfk}, वायवाणः स्वीति^{Am¹}. — शशंस जन्म^{Am¹}, शस स्वजन्म^l, शस-स्वजन्म^r, संसत्यजन्म^{fk} — तस्यां तु^{bfkr}, त्वेव^{hdm¹r¹r⁸} (one syllable short) — The end of the *varga* = here marked by र in *hdbfkm¹*.

* The reading of A appears to be a corruption because the first pāda here has eleven syllables ending with an iambic, *atharvāṇaḥ* is nominative, and this name does not occur in the stanza, and the perfect *śafamsa* is used along with the present *stauti*.^b *Tamād* seems to mean since no deity appears if the seer is described as proclaiming his ancestry, others say Indra-Agni are the deities of the stanza. ^c The *Sarvānukramanī* simply states Indra-Agni to be the deities of the stanza.

3. Story of the birth of Dirghatamas.

11. There were (once) two seers' sons, Ucathya and Brhaspati. Now Ucathya's wife was Mamatā by name, of the race of Bhrgu^a.

* This and the next four ślokas (11-15) are quoted in the *Nītimāñjarī* on RV. i. 147 3

12. Brhaspati, the younger (of the two), approached her for sexual intercourse. Now at the time of impregnation the embryo addressed him:

कनीयान्^{hm¹r¹r⁸}, यवीयान्^{br}, अत्रवीद्^{fkⁿ} — प्रत्यमायत^{Am¹}, प्रत्यपेधत^{fk^{rn}}, प्रत्यपेधत^l.

13. 'Here am I previously engendered; you must not cause a commingling of seed' Brhaspati, however, could not brook this remonstrance about the seed.

तच्छुक्रमतिपेधं^{hm¹r}, तं शुक्रमतिघ्नानं^{r⁸}, तं शुक्रमतिघात^{bn}, ते शुक्रं पतिघ्नानं^{fk} — न मनयं बृहस्पतिः^{hm¹r}, बृहस्पतिरमर्ययत्^{fk^{r⁸}n}, बृहस्पतिर्यमन्^l.

14. (So) he addressed the embryo: 'Long darkness shall be your lot.' And (hence) the seer, Ucathya's son, was born with the name Dirghatamas (Long Darkness)

तं गमं^{hdm¹r}, गमं तं^{bfkn}

15. He when born distressed the gods, having become suddenly blind. The gods, however, gave him (the use of) his eyes (*tanetre*); so he was cured of his blindness.

भ्यतपद्देवान् $hm^1r^4bfkr^2$, भवद्देवान् $r^3r^5r^7n$, इत्यतपद्देवान् r .—अकस्माद् hm^1r^3b
 fkr^2r^5n , एतस्माद् r .—तन्नेवे m^1 , तं नेवे hdb , वन्नेवे fk , (देवास्तु) ता नेवे r , तस्याधी
 $r^1r^4r^6$.—सः $hdbfk$, ह m^1 , च r .—The end of the *varga* is here marked by ३ in *bf*, not in
 hdm^1k .

4. Hymns revealed to Dīrghatamas: RV. i. 140–156.

16. With four^a (hymns beginning) 'To him seated on the altar' (*vedīṣade*: i. 140) he praised Jātavedas (Agni). 'Kindled' (*samiddhaḥ*: i. 142) is an Āpri hymn, its last (stanza) being addressed to Indra (i. 142. 13). The six (i. 145–150) following (beginning) 'Him' (*tam*: i. 145. 1) are to Agni.

तमित्यपेः पराणि षट् br , यद्धिमः स्वमिं तमित्यतः $r^1r^4r^6$, प्राष्टायपेः पराणि च hm^1r^3 .
 As all the MSS. have षट्मिं, i.e. 140–144 (deducting 142, the Āpri hymn), the reading of B (तन् and षट्) must be right; that of A (म, 143, and अष्टी, 143–150) would include 143, 144, which have already been mentioned.—16^{ab} is omitted in f, the whole of 16 and 17 in k.

^a That is, i. 140, 141, 143, 144. An Āpri hymn, when interrupting a series of hymns, is similarly left out of account in v. 12 and other passages below.

17. But Mitra-Varuṇa are praised with the three (151–153) hymns (beginning) 'A Friend' (*mitram*: i. 151). 'A Friend' (*mitram*: i. 151. 1) expresses that this (stanza) is addressed to Mitra (only). 'May the kine' (*ā dhenavaḥ*: i. 152. 6) lauds

सूक्तेर् br , सूक्ते fm^1 , सूक्ते hd .—मैचीम् m^1 , मैची $hbfr$, मिची d .

18. either Aditi or Agni; for (its) character is evidently such^a. Śaunaka, however, thought that both in Kutsa^b and here Aditi means Agni only^c.

दितिं त्वेव hdm^1r , दितिं यास्तुः br^6r^7 , द्विती यास्तु fk (i.e. the reading of B is यास्तुः for त्वेव in A).—कुत्से चेह hm^1rb , कुत्से चेह fk , कुत्सी चेह r^5r^7 .—18^b=v. 87^b, vi. 94^b, viii. 62^d.

^a That is, the form of the name appearing in the stanza is Aditi, but it means Agni according to Śaunaka's view stated in the next line: hence 'Aditi or Agni.'
^b That

19, in RV. i. 94 15. * Or according to the reading of B. 'Yāska considered Aditi to be Agni in RV. i. 94 15, and Śaunaka in this passage' Yāska in introducing RV. i. 94 15 remarks (Nirukta xi 23): *agnir apy aditur acyate*.

19. The seer may here mention (Aditi) either incidentally (*prasaṅgāt*) or because he saw (Agni in this form) The three (hymns) after this (l. 154-156), (beginning) 'Of Viṣṇu now' (*viṣṇor nu lam* : i. 154. 1), are addressed to Viṣṇu ;

The reading of 19^{ab} in the text is that of hm¹r, अदितिरग्नेः प्रसक्तत्वाद्ब्रह्मणीन्व-
कीर्त्तयत् r⁵, अदितिरग्निप्रसक्तत्वाद्ब्रह्मणीन्वकीर्त्तयत् b, अदितिरग्निप्रसक्तत्वाद्ब्रह्म षा त्वम-
कीर्त्तयेत् fk (*प्रकाशत्वा k)

20. and with the three stanzas 'Forth your' (*pra vaḥ* : i. 155. 1-3) Indra-Viṣṇu are praised together. In the stanza 'Those of you two' (*tā vām* : i. 154. 6) he (the seer) may be said to long for (*vā kāṅkṣati*) the mansions of Viṣṇu.

प्र वक्ष्यति कभिर्दु hd (cp Sarvānukramanī ऐन्द्र वाक्चक्षुः, 'the first triplet is addressed to Indra as well,' scil. as Viṣṇu), प्र वक्ष्यत कभिर् m¹r⁵, ता वां चत कभिर् r⁵r⁷, वा चा चत कभिर् bfk, प्र वः पानां चतुर्भिस् (तु) r. Here we see not only how easily चत क^o is substituted for च ति क^o, but the masc form चतुर्भिः for the fem. चत कभिः in the BD.—अभिर्दु hm¹r⁵bfkr⁵r⁷, तु r.—ता वामित्युचि hm¹r⁵br⁵r⁷, वाक्यमित्युचि fk (*त्युचि k), अदित्वित्युचि r.—The end of the *varga* is here marked by ४ in hdbfk, not in m¹.

5. Story of Dirghatamas (continued).

21. * His attendant slaves, being weary, bound the aged and blind Dirghatamas and cast him down^b into the waters of the river.

परिवारिणः hm¹r, परिवारकाः Bn.—वधा hdm¹r¹r⁴r⁵, वधा b, वध r, -ञो fk, अपो n—अपादधुः r¹r⁴r⁵ (RV i. 158 5), अपादधुः hm¹fk, अपादधुः r, आदधुः b

* The following four and a half śloka (21-25^{ab}) are quoted in the Nīlīmāṇjarī on RV. l. 18 1 and l. 158 5. cp Śāyana on RV. l. 159. 3, 4. ^b Cp. RV. l. 158 5 *dasā yad in sasamabdhām avādhāt*, cp Nirukta iv 6 *tritaṇ kipe 'cahitam*

22. One among them, Traitana by name, tried to strike him away with his sword, and (in so doing) cut to pieces (*nyakṛntata*) his own head, shoulders and breast^a.

चेतनो hm¹r (=RV. i. 158. 5), चेतनो r¹r⁴r⁶, चेत fk, चेतनो b. — अपाहनत् hdr, उपाहनत् m¹, अपाहत fk, अपातह b, अपाहरत् n.

* Cp. RV. i. 158. 5: *śiro yad asya trailaṇo vilakṣat, svayaṃ dāsa uro aṃśau api gḍha*.

B 23. Now Dirghatamas having (thus) slain him (who had) involved (himself) in great sin, moved his limbs there (in the river), (though) excessively stupefied (*unmohita*) by the water (*uda*).

महता Bn, सहसा m¹.—वृत्तं m¹r²r⁵r⁷n, वृत्तां fk, वृत्तः b.—न्यनुदक्षिव r²r⁵r⁷, न्यनुदक्षिव fkn, न्यनुदाक्षिव b, न्यनुदक्षिव m¹.—ततोदोन्मोहित b, ततोदोन्मोहितो r²r⁵r⁷, ततोदोन्मोहिति (भृशम्) m¹, ततोदोन्मोहिति (भृशम्) fk, न तु दानहन्तो n.—This śloka is omitted in hdr, but is found in b fkr²r⁵r⁷m¹n.

24. Now the currents (*nadyah*)* threw him up in the neighbourhood of the Aṅga country.

B Uśij was employed^b in the house of the king of Aṅga. Through desire of obtaining a son,

तन्नम b, तं पुषं r⁶r⁷n(g), तन्नम fn(ab), तन्नयं n, नयः सर्वाः hdm¹r (नयः occurs in RV. i. 158. 5). That नयः was in the original form of the text seems certain, and that सर्वाः was inserted later to supply the place of syllables which had dropped out (first तै after नु, and then the augment in समुदक्षिपत्) is highly probable.—समुदक्षिपत् fkr²r⁵r⁷n, समुदक्षिपत् || (the plural changed to the singular probably owing to the loss of the plural नयः), समुत्खिदन् hdm¹r. The form उदक्षिपन् occurs again below, iv. 88.—युक्तां m¹r²r⁵r⁷, युक्तोन् b, युक्तम् fk, दासीन् n.—24^{cd} is wanting in hdr, but is to be found in Bm¹n.

* Cp. RV. i. 158. 5: *na mā garen nadyo mātṛamāḥ*, 'the most motherly streams did not swallow me up.' ^b I have changed this acc. in order to be able to separate this from the following śloka in translation.

B 25. the king dispatched (this) slave (to Dirghatamas). The great ascetic observing her to be devoted (to him), after he had come out (of the water), begat (with her) the seer Kakṣivat and others.

राज्ञा m¹r²r⁵r⁷n, राज्ञां bfk.—प्रहितां दासीं भक्तां r²r⁵r⁷, प्रहिता दासी भक्ता m²bfk, प्रहितां ज्ञात्वा शुद्धां n.—मत्वा महातपाः r²r⁵r⁷, मत्वा मतपाः b, मत्वा मतयाः f, मत्वा रमे तथा m¹, (ज्ञात्वा) रमन्मुनिः n.—25^{ab} not in hdr, but in Bm¹n.—जनयामास चोत्पाद्य hdr, सोऽजीजनद्गं सैकान् b fkr²r⁵r⁷ (०क्ताद् r²r⁵r⁷), सा च कक्षिवत् जज्ञे n.—25^{cd} omitted in m¹.—The end of the *varga* is here marked by थ in hdb, by द् in f, not at all in m¹k.—In hd the *varga* has only three ślokas.

6. Deities of RV. i. 157-163.

26. And the seer praised with the two (157, 158) hymns (beginning) 'He is awake' (*abodhi*: i. 157. 1), the two *Āsvin*: but with the two (159, 160) following (beginning) 'Forth' (*pra*. i. 159. 1), Heaven and Earth. That which comes next to these (*etad-uttaram*)

गुहाव चैव hm¹r, गुहाव विव bfk, गुहावेति वः (मुताग्राम्) r⁵r⁷.—*व्यौ तु hm¹r, *व्यौ ते b, *व्यौ त f k, *व्या त r⁵r⁷.

27 (beginning) 'Why' (*kim*: i. 161. 1) is addressed to the *Rbhus*. The two (162, 163) following (beginning) 'Not us' (*mā naḥ*: i. 162. 1) are a laudation of the sacrificial horse. In the (stanza) 'Full-haunched' (*irmāntāsaḥ*: i. 163. 10) he extols the horse as he is being led.

परै b f k r⁵r⁷, पर hm³r. The former is obviously the correct reading, as both 162 and 163 are in praise of the sacrificial steed, and if पर were read, there would be no reference to 163 as a hymn

28. And here also (i. 163. 10) the many steeds belonging to his troop (*svayūthyāḥ*) are praised: both the yoked and unyoked are incidentally (*prasaṅgāt*) mentioned.

सयूयास् m¹r, सयूयास् h d b f, सयूयास् k—तस्म m¹b f r, तच्च h d.

29. He speaks of him (though) not (yet) sacrificed as (already) sacrificed, of (his) future (state) as if past. Of his flesh (*māmsa*)^a, of the basket (*sūna*)^b, of the pots (*caru*)^c, and of the oblation (*havis*)^d,

मविष्यं चाह मृतवत् hm¹r²r³r⁷, मविष्यंतं च मृतवत् b f k (०तत् 0). इविष्यं चाह मूनवः r.—तस्म m¹, तस्मन् h d, तस्मिन् r, तत् b f k.—मांसस्य मूनस्य hm¹r, सीनस्य च मांसस्य b f k r¹r⁷ (०नस्यं r⁵r⁷)—चरुणां r⁵r⁷, चतुर्णां hm¹r³, चतुषां r, वरुणां b, वरुणां f k—हविषस्यैव hm¹r³r, क्व विपानाथा r⁵r⁷, क्विविष्या b f k.

^a Cp i. 162. 9. *afvarya kvaṇasā*; see also 10, 12, 13. ^b The form occurring in the RV (i. 162. 13) is *sūnā*; if the reading of hm¹r is original, the gender has been changed, possibly because this form was taken as a masc.; but in its two other occurrences in the RV., the word, being used in the sing., = clearly fem. The reading of B, *saunasya ca mānsasya* would mean 'flesh collected in the baskets', cp. RV. i. 161. 10:

māṃsaṃ . . sūnayaṁ ṅbhṛtaṃ. A's reading *sūnasya* is, however, more in keeping with the style of the present passage, in which every object is otherwise enumerated without an attributive adjective. ^c In i. 162. 13, where the form *carūpām* occurs. ^d The form *haviṣaḥ* occurs in i. 162. 17.

30. and of the robe (*vāsa*) and upper covering (*adhivāsa*)^a, and of his body (*gātra*)^b which is mentioned as about to be dissected (*viśasya*)^c, of the spit (*śula*)^d and the post (*sthūṇā*)^e, and of the axe (*svadhiti*)^f there is here (*atra*) laudation.

यद्विशस्यं च कीर्तितम् hm¹r²kr², यद्विशस्यं च कीर्तितम् fb, यद्विशस्यं च कीर्तितम् r⁶, स्वधितश्च प्रकीर्तितम् r (by mistake from the next line).—गावस्य मूलस्यूपानां m¹, गाव-मूलस्यूपानां (no च) hd, गावमूलस्यूपानां च r²r⁶, गावस्यस्यूपानां च b, गावमूलस्यूपानां च f.—The end of the *varga* is here marked by § in m¹bfk, not in hd.

^a Both *vāsa* and *adhivāsa* occur in i. 162. 16. ^b The word occurs in the singular in i. 162. 11, and in the plural in 18, 19, 20. ^c Cp. i. 162. 18: *gātrā . . parūṣ-parur*

. . vi śasta; cp. 19: *śvarya viśastā*, and 20: *mā te . . a viśastā . . gātrāṇy asinā mīthū kaḥ*.

^d Cp. i. 162. 11: *te . . abhi śulam nihatasya*. ^e The word *sthūṇā* does not occur in the hymn, but its equivalent *śva-yūpa* is used in i. 162. 6, and *svaru* in 9. ^f The word *svadhiti* occurs in i. 162. 9, 18, 20.

7. Deities of RV. i. 164: the three Agnis; the year.

31. There is here also mention of the goat (*chāga*)^a (and) praise at the same time of Indra-Pūṣan^b.

The hymn which (begins) 'Of this benignant' (*asya vāmasya*: i. 164)^c is stated to be addressed to the All-gods.

छागस्य hm¹r³b fkr², मागस्य r.—सह क्षुतिः m¹r, सह क्षुतिः h, च कीर्तितम् fkr²r⁶, च प्रकीर्तितम् b.—चाच इन्द्रा^o r, चाचिन्द्रा^o MSS.—31^{ab} is omitted in d, 31^{cd} in f.

^a The goat is mentioned three times in this hymn, twice as *aṇa* (2, 4), and once as *chāga* (3). ^b In i. 162. 8 along with the goat. ^c The term *asyavāmīyaṃ* (*sūktam*) is also used in R̥gvidhāna ii. 26. 2 and Manu xi. 251.

32. In it are various sayings (*pravādāḥ*) and here (too) mention of the gods.

B In the stanza 'Of this' (*asya*: i. 164. 1) in the hymn, three brothers^a are spoken of in the third person (*parokṣa*)—I will explain (them).

तत्र b, खत्र r, वष hd — चाच कीर्तनम् hm¹r, चानुकीर्तनम् b — 32^{ab} omitted in fk — वक्षामि bm¹, वक्ष्या fk — चतरस्त्रयः m¹, शतरस्त्रयः bfk. The next śloka and the contents of RV. i. 164. 1 make the emendation आतरस्त्रयः certain. — 32^{cd} wanting in hdr.

* Another instance of the nom. being loosely used for the acc; cp : 28 and Meyer, Rgvidhāna, p. ix.

33 Now the benignant, grey-haired one is Agni, while the middle brother is Vāyu. The third here is butter-backed (*ghṛta-prṣṭha*)^a (his) seven rays are praised^b.

आता तु hdr, आ तु m¹, आता च bfk — तुतीयोऽच hm¹r, तुतीयोक्तः r⁵, तुतीयोक्त bfk. — जुताः hm¹r, जुताः bfk.

^a Cp RV. i. 164. 1. *trītyo bhrātṛ ghṛtapṛṣṭha*, explained by Yāska, Nirukta iv. 26, as the terrestrial Agni *ayam agnī*. ^b The expression *saptaputrām* in RV. i. 164. 1 is explained by Yāska (ibid.) as the seven rays of the sun.

34. But the following (stanzas) tell of Agni, how he rains and protects^a; and of days and nights (*ahorātra*), of days (*dina*), of months, and of revolving seasons^b.

पाति hm¹r, वाति bfk, वाति r²r⁵. — अहोरात्रान् r⁵, अहोरात्रा hbfk, अहोरात्रा m¹r — दिनान् hm¹r⁵fk, दिवान् b — सतूय hm¹r, रज्जय f, सप्तद्वय b, पचांय r⁵. — परिवर्तिनः b, परिवर्तिः fk, परिवर्तनम् hm¹r, परिकीर्तनम् r⁵. — 34^b = VII. 24^b.

^a Especially in RV. i. 164. 7. The same expressions are used of Sūrya in VII. 24. ^b Yāska, Nirukta iv. 27, explains *trīnāśī* (RV. i. 164. 2) as referring to the seasons, *dāvā-dafāra* (RV. i. 164. 11) as referring to the months, *sapta śatāni saptatī ca* (ibid.) as referring to the days and nights in the year. Yāska does not, in his comment, use the expression *dina*, which, however, is here probably meant as an explanation of the three hundred and sixty spokes in the wheel of the year (i. 164. 48).

35. With the following (stanzas)^a the seer celebrates the year (*saṃvatsara*) like a wheel (as) fivefold, and threefold, sixfold and twelvefold^b;

च विधा br²r⁵, च तुमा f, त्रिविधा hr. — द्वादशधेय च hm¹r, द्वादश वापि च bfk, द्वादशधापि वा r⁵. — 35^{ab} has the following form in Sāyana: त्रिधा द्वादशधा षोढा पञ्चधा सप्तधा तथा. — कीर्तयत्युपि: bs, कीर्तयत्युपि: hr (°तं h), कीर्तयत्युपि: f — The end of the *varga* is here marked by ॐ in hdbfk, not in m¹.

^a That is, RV. i. 164. 12-16. ^b This śloka is quoted by Sāyana on AV. xix. 53. 2, being introduced with the words *śaśā ca śaunako'py āha*

B. Account of the contents of RV. i. 164 (continued).

36. and knowledge of the soul (*kṣetra-jñāna*)^a and the cow (*dhenu*)^b, the buffalo (*gauri*)^c, Vāc^d, Sarasvatī^e, and the ordinance (*dharma*) of former ages, the Sādhyas, and the troops of the gods^f;

चैवज्ञानं hdr^b, चैवं ज्ञानं^r, चैवज्ञानं m¹ fkr.—गौरीं hdr, गौरी m¹ bfk.—धर्मं पूर्वयुगीयं च m¹ r, धर्मं पूर्वयुगी पंच hdr³, धर्मपूर्वयुगानां च b fkr² r⁶.—साध्यान् bdm¹ r, साध्यां b, साध्या fkr.—देवगणां hdm¹ r, देवगणा f, देवराणां b, देवराणा k.

^a This appears to be an abbreviated expression for *kṣetrajña-jñāna*; see below, iv. 40 and cp. *kṣetra-jña* in the St. Petersburg Dictionary. The reference in the text is to i. 164. 16 ff., e.g. 18: *manah kulo adhi prajātam?* ^b Referred to by this name in i. 164. 26. ^c i. 164. 41. ^d i. 164. 45. ^e i. 164. 49. ^f i. 164. 50: *devāḥ . . . dharmāṇi prathamāni . . . pūrve sādhyāḥ*.

37. and the various activities of Agni, Vāyu, and Vivasvat (the Sun)^a, and the mighty power (*vibhūti*) of Agni and Vāyu in the stationary and moving world^b;

कर्माणि अग्निं b fkr, कर्माणि त्वग्निं hdr.—वगतिं b fkr² r⁶, वगती hm¹ r.—स्वाक्षुं br² r⁶, स्वाक्षुं fkr, स्वाक्षुं hdm¹ r.

^a In i. 164. 44: *vapata ekaḥ . . . vīśvam eko abhi caṣṭe . . . dhrājīr ekasya dādṛṣe na rūpam*.

^b It is not clear what passage is here regarded as describing the powers of the two gods, Agni and Vāyu, in contrast with those of the three, Agni, Vāyu, and Vivasvat, in i. 164. 44; perhaps 47 is meant.

38. the taking (*haraṇam*)^a of water (*vār*) by the (Sun's) rays and its discharge again^b. There is here also glorification of the activities of Parjanya, Agni^c, and Vivasvat^d (the Sun).

रश्मिनिर्वारी b fkr², रश्मिनिर्वारीं^r, रश्मिनिर्वीव hm¹ r.—विसर्गं m¹ r, विसर्गः hdr, विसर्गं b, विसर्गं fkr².—चाक्ष hdm¹ br, चाक्ष fkr² r⁶ r⁷.

^a In i. 164. 51^{ab}: *samānam etad udakam uc caity ava cāhahāṭh*. ^b Cp. above, i. 68 and ii. 19. ^c In i. 164. 51^{cd}. ^d In i. 164. 52.

39. Now mother and son are Vāc (Speech) and Prāṇa (Breath): the mother is Vāc, the son is the other (Prāṇa). Prāṇa is (meant by) 'Sarasvatī'^a, while Vāc they call Sarasvatī^b.

वाक्प्राणी hm¹ r, वाक्प्राणी b fkr.—प्राणीं br¹ r³ r⁴ r⁶ m¹, प्राणा b fkr, प्राण k.—39^d = ii. 51^d.

* In i. 51 *Sarasvat* is one of the names of the Middle Agni or Indra. *Sarasvantam* is here a quotation from the text of RV. i. 164 52^d *sarasvantam avase johanīmi* ^b Cp. ii. 51, where *Sarasvatī* is identified with *Vāc* in the same words

40. The body joined with the organs of sense is designated *kṣetra*. *Prāna* alone knows it: hence he (*Prāna*) is spoken of as 'he who knows the body' (*kṣetra-jña*).

चिं hrbfk, चं m¹.—चिक् bfr, चि ह. —The end of the *varga* is here marked by = in hdm¹bfk.

9. RV. i. 164 (concluded). RV. i. 165: Indra and the Maruts.

B 41. *Śaka* is (used) in (the sense of) cloud^a; its *dhūma* is water^b or garment^c. The bull^d is Soma; and the three lords^e (*adhīpa*) are his purifiers^f.

मेच m¹kr², मेच f, मेच b, मेच: r—धूम: r, धूम b, धूमे m¹kr².—वास r, वास f, वास b, पाय k—^gधिपा: m¹br, ^gधिपा fk.—41 and 42 are not found in hdr¹r²(r³?)r⁴r⁶.

* This is meant as an explanation of *śakamayam dhūmam* in RV. i. 164 43 ^b Cp. Meghadūta g. *dhūma-yyotih-salila-varuṇa samnipātah . . meghah*. ^c That is, as the envelope of the cloud, cp op cit 61 ^d That is, in RV i. 164 43^e ^e That is, the *trayaḥ keśināḥ* in RV. i. 164. 44 ^f As the present *varga* contains eight ślokaḥ, the presumption is that three of them are later additions. That 41 is one of these is highly probable, because in the first place it has the general appearance of a gloss, and, secondly, because, after the consideration of the individual stanzas of RV. i. 164 has been concluded, II refers back to an earlier stanza

B 42. That (part of i. 164) which ends with (the stanza) 'The buffalo' (*gauriḥ*: i. 164. 41) is addressed to the All-gods^a; afterwards there may be (said to be) separate praise (*prthak-stuti*). The two (stanzas: 46, 47), 'Indra, Mitra' (*indram mitram*: i. 164. 46), are addressed to *Sūrya*^b; the last (stanza) to *Sarasvat* (i. 164. 52) may optionally (*vā*) be addressed to *Sūrya*^c.

स्यात् m¹r, स्या bfk.—^gयुति: m¹br, ^gयुति f, युति k—इमे सोर्यो m¹, इमो सोर्यो r, इमे सोर्यो b, इमे सोर्यो fk—सोरी वास्या m¹b, सोरी चास्या r, सोरी चरत्या f, सोरं चरत्या k.

* Cp *Sarvānukramanī*: *gaurir itī . . etad-antam vaiśvadevam*. ^b Cp *Sarvānukramanī*. *indram mitram sauryam* ^c Cp *Sarvānukramanī*: *antya sarasvate sūryāya vā*
This and the two preceding quotations show that this śloka was known to the author of the *Sarvānukramanī*, and it must therefore belong to the original text of the DD

A 43. Now this hymn contains little praise^a: it lauds knowledge. And because it contains many statements, water (*salila*)^b is (also) mentioned (in it)^c.

अल्पसावं विततृ^r1^r2^r4^r6^m1, अल्पसुवंविततृ^hd.—ज्ञानमेव^r1^r2^r4^r6^m1, ज्ञानमेव^hd.
r² must in R's note on this line be a mistake for r³, for bfk, with which r² regularly agrees, omit this śloka, while hr¹r⁴r⁶, with which r³ otherwise agrees, have it.

^a The Sarvānukramanī has the same words, *alpastavam tv etat*, adding *atra prāyepa jñāna-...-prasamsā ca*. Hence 43^{ab} must have belonged to the original text. ^b *Salilāni* occurs in i. 164. 41. The meaning is: it is not surprising that among its multifarious contents this statement should also occur. ^c 43^{cd} looks like a later addition.

44. ^a(The hymn) 'With what?' (*kayā*: i. 165) is traditionally held to be the chief (*parama*)^b dialogue of the Maruts and Indra. The odd (stanzas) are (the speech) of the Maruts^c, all the even ones, including the last^d, are Indra's.

मास्तैन्द्रसु^{fk}, मास्तैवसु^b, मास्तैन्द्रसु^{hdm}1^r.—परमः स्मृतः^{hm}1^r, परमस्ततः^{fk}r²r⁶, परम स्मितः^b.—सर्वाः^{hm}1^r, तत्र^{bfk}r⁶.—सहान्वया^{hm}1^r, सहान्वया^{dfk}, संहान्वया^h.

^a Ślokas 44-55 are translated by Sieg, *Sagenstoffe*, pp. 108 f. ^b Sieg translates *parama* by 'following' ('das folgende Lied'); but *para* only (not *parama*) has this sense in the BD., and, as far as I know, elsewhere also. The meaning appears to be that this is the most important dialogue in the RV. between Indra and the Maruts, though there are other hymns of a similar character (e.g. i. 170). ^c Cp. Sarvānukramanī: *trīyādya yūjo marutāṃ vākyam*. ^d That is, the last of the dialogue, the twelfth stanza; the last three stanzas not being regarded as part of the dialogue, but as addressed by the seer to the Maruts (see next śloka).

45. (as well as) the eleventh and the first. The next triplet (i. 165. 13-15) is addressed to the Maruts.

B But the authorship (*kartṛtvam*)^a of the triplet there^b is attributed^c to another^d.

मास्तसृच^{hm}1^r, मास्तस्त्रि^r6^r7, मास्तस्त्रि^b, मास्तस्त्रि^{fk}.—उत्तरः^{hm}1^r3, उत्तराः^{br}6^r7, उत्तसः^f, उत्तमः^{kr} (cp. Sarvānukramanī, अन्त्यसृचः).

^a With *kartṛtvam* = *ārśakam* cp. *krtvā* = *dṛṣtvā* in the obviously spurious line above, ii. 77. ^b At the end of RV. i. 165. ^c The authority here vaguely indicated is probably the Ārśānukramanī, i. 25, 26, where the Rishi of the even stanzas is stated to be Indra, the seers of the odd ones (*trīyādya yajām*) the Maruts, while Agastya is the seer

of the last triplet (*sūktasyāntye tree 'gastya ṛṣab*). ^a That is, to one who is different from those of 1-12 I regard 45^{cd} as a later supplementary addition, both on account of the wording (*kartrtva*) and because there was no special reason for mentioning the seer here in an index of deities.

B 46. A story of ancient events (*purāṇṛta*) is (here) proclaimed by the seers^a.

Śatakratu (Indra), while roaming in the sky, fell in with the Maruts^b.

इतिहास पुरावृत्त b, इतिहासं पुरावृत्तं m¹skr Sieg. p. 108, note^a, gives इतिहासः as the reading of b — परिकीर्त्तये m¹b, परिकीर्त्तये f, परिकीर्त्तये k, परिकथये r — मरुद्भिर्बु hm¹r, मरुद्भिर्बु bskr²r¹.

^a This line (46^{ab}), as an introduction to the story of the relation of Agastya to Indra and the Maruts in the series of hymns 1. 165-178, may be a later addition, as the author of the BD usually begins a story without any introduction, and, 1. 165 having already been described as a dialogue, there is no special reason for any introduction. Thus four, or possibly five, lines (41, 43^{cd}, 45^{cd}, 46^{ab}) in this *varga* are, in all probability, later additions. With these deductions, the *varga* would still have a whole śloka, or half a śloka, beyond the normal number. ^b The text of 46^{cd}-54 has been printed by Oldenberg in ZDMG xxxix (1885), pp 63, 64.

47. On seeing them Indra praised them, and they as seers addressed Indra. By the aid of austerity Agastya became fully (*tattvatah*) aware of their dialogue.

ते वैद्मन् r²r³r⁵r⁷, ते वैद्मन् hdm¹, ते वैद्मन् b, तस्यैद्मन् fk.—वेद hdm¹r, वोधि r²r³r⁷, वोधि bk (the former is probably the better reading, cp. विदित्वा तपसा below, 59)—तत्त्वतः hdk, तत्त्वतः f, तत्त्वतः r, न तु तः b

48. He quickly went to them after having prepared (*nirupya*) an oblation to Indra, and he praised the Maruts^a also with the three hymns (i. 166-168) 'Now that' (*an nu* · i. 166. 1).

निरूप्येद्द्र hm¹, निरूप्येद्द्र dr, निरूप्येद्द्र fk, निरूप्यमि b.—तन्निति hdm¹r³r¹r⁴r⁶, तदिति fkr, वदिति b—च विमिः bskr, तु विमिः r¹r⁴r⁶, पद्यमिः hm¹r³ (Sarrānukramanī·सारत हि Ai=three). The latter reading was probably caused by the syllable चि dropping out and being wrongly replaced by प्ये—The end of the *varga* is here marked by Q in hbfk, not in dm¹.

^a That is, with the last triplet of 165 as well as with the following three hymns

10. Indra, the Maruts, and Agastya: RV. i. 169, 170.

49. And (with) 'Even from great' (*mahaś cit*: i. 169) he (praised) Indra, and with the (stanza) 'A thousand' (*śahasram*: i. 167. 1) he^a wishes to give the oblation which he had prepared (*nirūptam*) for Indra to the Maruts^b.

इति धेयेन्द्रं hm¹r, इत्यनेनेन्द्रं b, इत्यनेनेन्द्रं r¹r¹r¹, इत्यनेनेन्द्रं rk.—सहस्रमिति धेतया hm¹r, सहस्रं त ऋचा व्ययं r¹r¹r¹, सहस्रं त इवा व्ययं fb, सहस्रं त इवा व्ययं k.—गिरुप्तं hm¹r, गिरुप्तं f, गिरुप्तं b, गिरुप्तं k, गिरुप्तं (यद्यपि:) n.—इत्यति hdm¹r, इत्यतः fbr¹r¹n, इत्यतः kr².—Sieg, p. 109, note², prefers the reading इत्यतः, but it is not clear to me how he would construe this genitive, as it cannot depend on the following *tad-bhāvam*, which already contains a genitive in case ('his intention').

^a The four and a half ślokaś, 49^{cd}-53, are quoted in the Nītimāhātārī on RV. i. 170. 1. ^b Cp. Nirukta i. 5: *agastya indrāya havir nirūpya marudbhyaḥ saṃpratiṣṭān cālāra*; *sa indra stya paridrayāḥ cakre*.

50. Indra recognizing his intention (*tad-bhāvam*)^a said to him regarding (*arekṣyo*) it, 'Not' (*na*: i. 170. 1): 'there^b is, indeed, not (anything for) to-morrow, nor for to-day: who knows that which has not been (*adbhutam*)'^c?

तद्यायम् hr¹r¹r¹, तद्यायम् k, तद्यायम् hdm¹r.—इन्द्रो Bhdm¹, सिन्द्रो r.—तमप्र-
चीत् hdm¹r, ततोऽप्रचीत् Bn.

^a Cp. below, vi. 38: *viditā tasya tava bhāvam*. ^b 50^{cd} closely follows the wording of RV. i. 170. 1: *na nūnam asti, na āraḥ: kas tad eadā yad adbhutam?* cp. Nirukta i. 6, where *nūnam* is explained by *adyantanam*, and *deśasy āśantanam*: see Roth, *Udāntaragen*, p. 6. ^c Yāska, loc. cit., explains *adbhutam* by *akūṭam*; cp. Oldenberg, op. cit., p. 61.

51. 'But the intention itself (*cittam eva*) of any one, in the uncertainty of purpose (*artha-samcāre*), comes to naught'^a, Agastya (then) said to Indra, 'Why, us?' (*kim nah*: i. 170. 2); 'they (the Maruts) are thy brothers'^b.

कस्यचित्त्वर्धमंघरि r¹r¹r¹, कस्यचित्त्वर्धमंघरि b, कस्यचित्त्वर्धमंघरि rk, कस्यचित्त्वर्धमं-
घरि r, कस्यचित्त्वर्धमंघरि m¹hd (स्वल्पं hd), कस्यचित्त्वर्धमंघरि o, कस्यचित्त्वर्धमंघरि
n (abgm). cp. RV. i. 170. 1, अग्निं संघरेणं.

^a 51^{cd} is a paraphrase of RV. i. 170. 1^{cd}: *large cit=anyatā, cittam eva=cittam
vācchitam, artha-samcāre=akūṭa saṃcāraṇam, eśasyāpi=si saṃyati*. In Nirukta i. 6
akūṭam is explained by *akūṭam=akūṭam*. ^b *Bhāratas tava*=RV. i. 170. 2:
Bhāratas marutas tava.

52. 'Agree with the Maruts^a; slay us not, Śatakratu'^b. But in the (stanza) 'Why us, O brother?' (*kim no bhrātāḥ* i. 170 3) Indra reproached Mānya^c (Agastya)

संप्रकल्पस्य *fkr²r⁵n* (cp RV. i. 170 2, कल्पस्य), संसकल्पस्य *b*, संप्रकल्पस्य *hdm¹r*—
नः *br²r⁵r⁷n*, RV, न *f*, न *k*, च *hdm¹*—इति त्वस्यां *hm¹r¹k*, इति त्वस्यां *b*, इत्येतस्यां *n*

^a *Marudbhīḥ samprakalpasva*, cp RV. i. 170 2: *tebhīḥ kalpasva sadhūyā* ^b *Vadhīr mā naḥ*, cp RV *ibid* *mā naḥ samarane vadāḥ*. ^c *Mānya*, as the name of the poet, occurs in RV i. 165 14, 15 Cp Sieg, p 108, line 7

53. But Agastya in the (stanza) 'Ready' (*aram* i. 170. 4) pacified the agitated (*krubdha*) Indra After propitiating him, he made over the oblation to them (the Maruts)^a.

स्वरमित्यस्या *hm¹r¹k*, स्वरमितित्या *b*, स्वरमलोत्या *n*—बुध्यन् *hm¹r*, बुद्धन् *b*,
बुद्धन् *fkr²r⁵r⁷n*—प्रशामयत् *hm¹r*, प्रसादयत् *br²r⁵n*, प्रसाधयत् *r⁷*, प्रसादयन् *f¹k* (cp
TB ii 7 11 on RV i. 165 *tān kayōśubhiyenagṣamayātām*, and TMB xxi 14 5 *agastyo . tenagṣamayāt*, quoted by Ludwig, vol 1, p 498) Further passages in Sieg, pp 110,
111—संवर्ननं *brn*, संवर्नं *f¹k*, संगमनं *Am¹*—The end of the verse is here marked by
90 in *hdf*, by 99 in *b*, not at all in *m¹k*.

^a The second line (53rd) is probably meant to refer to the contents of RV. i. 170 5, though Indra is there invoked to taste the oblations, not the Maruts

11. RV. i. 171-178. Agastya and Lopāmudrā: RV. i. 178.

54 Then when the Soma had been pressed, Indra made them (the Maruts) drinkers of Soma (with him). Therefore one should understand that in (hymns) addressed to Indra the Maruts are incidentally praised

य B, च *hm¹r*—निपातिने ऐन्द्रेषु *r*, निपातिनेन्द्रेषु *hdm¹b¹k*, निपातिषु ऐन्द्रेषु *r⁷r⁷*.—
मद्यतः क्षुतान् *m¹*, मद्यत क्षुतान् *hd*, मद्यतक्षु तान् *r*, मद्यतः क्षुताः *br²r⁷*, मद्यत क्षुतिः *k*,
मद्यत क्षुतीः *f*—Before 54, *b¹fkr(r²r⁵r⁷r)* add the following śloka (wanting in *br¹r⁴r⁶m¹*)

पूर्वया सात्वयन्निद्रो^a ह्यगस्त्यं जेह्वाम्यया ।

एवं संवननं हस्ता प्रादात्तेभ्यः स तद्विः ॥

^a *r*, सात्वयादिद्रो *f*, सात्वयादिद्रो *k*, सात्वयादद्रो *b* ^b *r*, अगस्त्यं जेह्व^a *f*, अगस्त्यं जेय^a *k*, अगस्त्येह *b* The correct form of the first line was probably पूर्वया सात्वयदिन्द्रमगस्त्यं जेह्वाम्यया, 'with the previous stanza (i. 170 4) Agastya conciliated Indra from a desire of his affection' This śloka is clearly a later addition, being simply a repetition of the previous one, the second line being almost identical even in form with 53rd.

55. Pleased at heart the seer praised the Maruts again separately^a in the two (171, 172) hymns, 'To you' (*prati*: i. 171. 1), but Indra with the six following ones (173-178).

तांस dr, तां hm¹bfbk. — पृथक्पृथक् bkr²r⁵r⁷, पुनः पृथक् hm¹r. — प्रति fhm¹, प्रेति hdr, प्रीति k. — इदं षड्भिः परेषु सः hdm¹r, गायत्वष्टिः शचीपतिः B (गायन् r²r⁵r⁷).

^a That is, by themselves, without Indra, the repetition of *prthak* indicating the two hymns 171 and 172.

B 56. And Indra in the four (stanzas) 'Praised' (*stutāsah*: i. 173. 3-6) is praised with them^a. Wherever Indra was with the Maruts, he was Marutvat (attended by the Maruts).

तेः सह b, ते सह fm¹, ते सहा k. — This śloka appears in bfbk¹, but is wanting in hdr (Mitra having no note on the omission). It must be original, as the statement of the Sarvānukramapī, *catasro 'niyā marutvatiyāḥ*, is based on it.

^a Cp. Sarvānukramapī: *marutvāṇs tv indro devatā*.

57. The seer^a began, from desire of secret union, to talk to his wife, the illustrious Lopāmudrā, when she had bathed after her courses (*ṛtau*)^b.

अतो bfr¹r⁴r⁶, अतु^a hm¹r. — अविर् hrbfbk, अवेर् m¹. — लोपामुद्रां has been misprinted लोपमुद्रां. — The end of the *varga* is here marked by ११ in hdbfk.

^a That is, Agastya. ^b The Nītimajjari on RV. i. 179. 1 quotes ślokas 57-60; Oldenberg prints them in ZDMG. xxxix, p. 68; Sieg, Sagenstoffe, p. 120, translates them.

12. Agastya and Lopāmudrā. RV. i. 180-191.

58. She with the two stanzas 'During many' (*pūrvih*: i. 179. 1, 2) expressed her purpose. Then Agastya, desiring to enjoy himself, satisfied her with the two (3, 4) following (stanzas).

59. The disciple (of the seer) becoming aware by austerity^a of the whole condition of these two desiring to enjoy themselves, (but) thinking he had committed a sin (*enas*) in listening (*śrutvā*)^b, sang the last two (stanzas: 5, 6).

सर्वे m¹fr, सर्वे hbbk. — श्रुतिनं m¹, उत्तिनं r(r¹r⁴r⁶), न त्विनः hd, न त्वितत् b, न त्विनः r²r⁵, न त्विनः fk, न त्वितत् r⁵r⁷. The evidence of the Sarvānukramapī (cp. also Sūyana) leaves no doubt as to श्रुतिनः having been the original reading; see note^b.

^a Cp iv 47 *sarvādam tapasā veda*, and iv 50^a *vyākāya . tadbhāvam*. ^b Cp Sarvānukramanī *samvādam śrutvāgnatevāsī brahmacārīṇāṇiye . apāśya*, and Eṅyana on RV. i 179 5 *sambhogasamlāpam śruteṣu tatprōyascittlāṣa cikīrtur uitarābhyām āha*

60 The preceptor and his wife (*gurū*) lauding and embracing him kissed him on the head, and smiling both of them said to him, 'You are sinless, son'^a.

प्रशंस्य hm¹r³r⁵, प्रशंस्य r, प्रशंस्य b, अशंसतां fk—गुरु r, गुरु m¹bfk, गुरु hd—
°वजिधनुः hm¹r, °मिजिधनुः bf, °मिजिधनुः l—°मावनाया असि bfkr, °भी ह्यनायो
ऽसीति Am¹.

^a RV. i 179 is treated as a whole by Oldenberg, ZDMG. xxxix, pp. 65-68, and by Sieg, *Sagenstoffe*, pp 120-126

61. Then with the five hymns (i 180-184), 'Your (coursers) through the regions' (*yuvā rajāmsi* i 180. 1), Agastya praised the Aśvins; but with the following, 'Which of the two'² (*katarā* i. 185),

कतरेति परेण hdr¹r³r⁵, कतरेण परेण m¹, कतरेण (only) b, सूक्तेन कतरेण rfk,
सूक्तेन कतरेति r⁵.

62. (he praised) Heaven and Earth; with the hymn 'To our' (*ā nah* i 186), all the dwellers in the sky (*viśvān divaukasah*)^a; (with) 'The draught' (*putum*: i 187), Food—'Kindled' (*samidhah* i 188) is an Āpri hymn^b—and (with) 'O Agni, lead' (*agne naya*: i 189), (he praised) Agni.

सूक्तेन आ r, सूक्तेना hm¹bfk—समिद्धोऽद्यामियो bf, समिद्धो ह्यामियो l.r²r⁵r⁷,
समिद्धायो lr, समिद्धायो d, समिद्धायो m¹ (cp Sarvānukramanī समिद्ध आमियः)—
भिमये नयेति च hm¹r, ये च नवाभये bfk²r³r⁷ (Sarvānukramanī अपि नय... आपेयम्)

^a That is, the All-gods (*vitrān devān*). ^b According to the reading of A, this statement as to i 188 must be taken parenthetically, the following *agnim* being governed by *astāca* in 61^d. The reading of A is irregular in its Sandhi (*saruddhāpryah* = *samidhā āpryah*), while in B the pratika is imperfect: *agne ca naya* for 'agne naya' ca

63 'The resistless' (*anarvāṇam*: i 190) is to Brhaspati. The following (hymn), 'Venomous creature' (*kaṇḍlataḥ* i 191)^a, is of esoteric import (*upanīṣat*)^b. Some consider this to be a praise of Waters, Grass, and the Sun^c.

परम् hm¹r, पराः b, परा fkr²r³r⁷.—सुतिं hdk, सुतिर् b, सुति f

^a Another case of irregular Sandhi (as in the preceding śloka: *laṅkalopaniṣat* = *laṅkata upaniṣat*). ^b On the meaning of *upaniṣat* as used here, cp. Śaṅguraśiṣya on RV. i. 50.

^c Cp. Sarvānukramaṇī: *kaṅkataḥ* . . *upaniṣad* . . *ap-ṛṣṇa-sauryaṃ viśaśaṅkābān agastyah prōbravit*.

64. Or Agastya, in fear of poison^a, saw this (hymn) as an antidote. The last couplet here of the hymn, however, contains no distinct name (*adr̥ṣṭākhyā*) and its character is obscure^b (*naṣṭarūpa*)^c.

ददृशे तदगस्त्यो वा hm¹r, ददृशेतदगस्त्यञ्च B.—अदृष्टास्त्यो hm¹B, अदृष्टास्त्यो r.—नष्टरूपः B, विश्वरूपः hm¹r.—सूक्तस्त्रास्त्यो hm¹B, सूक्तस्त्रास्त्यो r.—दृष्टः m¹, दृष्टः hdr², दृष्टः bf, द्विजः k, त्वष्टः r.—The end of the *varga* is here marked by १२ in bfk, not in hdm¹.

^a Cp. the quotation from the Sarvānukramaṇī in note ^o on the preceding śloka.

^b No name of any deity appears in this couplet; and as to the only two names of living things, *kusumbhaka* and *vr̥ścika*, which occur in it, the sense of the former is quite uncertain, while that of *vr̥ścika*, though meaning scorpion in later Sanskrit, is somewhat doubtful. The expression *naṣṭarūpa* seems to mean that the sense is not obvious from the form of the stanzas themselves: cp. the expression *tathā rūpaṃ hi dr̥ṣyate* which is used several times in the BD. (iii. 76 &c.). ^c The fact that *varga* 12 contains seven ślokas does not indicate here that some of them are later additions; for as the end of a *maṇḍala* always coincides in the BD. with the end of a *varga*, the latter has sometimes more, sometimes less, than the normal number of five ślokas (cp. iv. 18, 25; v. 28; vi. 6, 25, 29; v. 19 is no exception, as ślokas 102, 103 there are an introduction to *maṇḍala* vi).

Maṇḍala ii.

13. Deities of RV. ii. 1-12. Gr̥tsamada, Indra, and the Daityas.

65. Gr̥tsamada praised Agni (with) 'Thou' (*tvam* : ii. 1). Then 'With sacrifice' (*yajñena* : ii. 2) and 'Agni kindled' (*samidddho agniḥ* : ii. 3) are (respectively) addressed to Jātavedas and Āpri stanzas. Then with the seven (hymns : 4-10) 'I call' (*huve* : ii. 4) (he praised) Agni.

अस्तीद् hm¹r, स्तीति r⁶r⁷, स्तिति f, सति k, वेत्ता b.—जातवेदस्म bfkr²r², जातवेदासम् hū, जातवेदस्म m¹r.

66. ^a Having applied himself to austerity, he, with (*bibhrat*) ^b great body like that of Indra (*aindra*), in a moment appeared in heaven and air and here (on earth).

संयुज्य hm¹rs, संयोज्य bfr²r⁵r¹.

* The Nīlmañjarī on RV II 12 quotes 66-69, Śāyana quotes 66 68, besides giving two other versions of the story

67 Now the two Daityas of terrible prowess, Dhuni and Cumuri, thinking him to be Indra, both fell upon him armed

इद्रमिति hm¹rn, इन्द्र इति bfrs —मत्वा तु hm¹rks, मत्वा दौ bn, मत्वा तौ fr¹ —
चोभी Bm¹ns, चैव hdr

68 The seer becoming aware of the intention (*bhava*)^a of these two bent on evil, proclaimed the deeds of Indra with the hymn 'Who when born' (*yo jātaḥ* II 12).

* Cp above, 59: *vulita sayor bhavam*

69 The deeds of Indra being (thus) declared, fear quickly entered them. Now Indra (saying) 'This is (my) opportunity,' struck them down (*nibarhayat*)

उक्तेषु hm²rfb, कीर्त्येषु r¹r⁴r⁶ —भीक्षावागु विवेश ह hdm¹r, भीतो मुपपतुक्त्वा Bn
(the latter reading is more in keeping with RV II 15 9 *svapnenābhyupyā cumurim dhanim ca jaghantha*) —निवर्हयत् hdm¹, न्यवर्हयत् r, न्यवर्हियत् b, खनर्हयत् f —The end of the *carga* is here marked by १३ in hdbf, not in k

14. Grtsamada and Indra.

70. Having smitten them down, Śakra addressed Grtsamada the seer. 'Look upon me, friend, as one beloved; for you have become dear to me';

अपि hm¹r, इदं br¹r¹, इद्र f, इन्द्र k —मां hm¹bfr, मा rr¹r⁴r⁶ —यस्य hm¹rbfr, यस्य r¹r⁴r⁶ —प्रियत्वं hm¹bfr⁵, प्रियत्वं rr¹r⁴r⁶ (Mitra thinks the correct reading of this passage should be मासं खे यस्य प्रियत्त्वम्!) —द्यागतो hm¹r, चागतो bfr, चागतो r⁵.

71. 'Ask a boon of me; and may your penance never fail' Bowing down the seer replied to him: 'For us, O chief of speakers^a,

वर hm¹r, वरान् bfr —वर Am¹, वरः bfr

* The seer uses this form of address in support of one of the boons he asks, 'speech that stirs the heart'

72. let there be both security for our bodies and speech that stirs the heart. Let us abound in heroes^a and wealth. We, O Indra, turn our thoughts (*dhīmahe*)^b to thee;

इन्द्र धीमहे hdm¹, इन्द्रमीमहे r⁶, इन्द्र धीमहि r, इन्द्र वामहे kr², इन्द्रा वामहे f, इन्द्रा वीमहे b.

^a The expressions *suvirāḥ* and *vāk cāstu hṛdayaṅgamā* were doubtless suggested by the last pāda of RV. ii. 12. 15: *suvirāso vidatham ā vadema*, and by ii. 21. 6^{cd}: (*dhehī*) *poṣaṇ rayiṇām, ariṣṭiṇ tanūnām, svādmānaṃ vācaḥ*.

^b The evidence of the MSS. points to the form *dhī-make* (which I take to be the 1. plur. pres. middle of *dhī*, to think); *dhīmaht* in R is doubtless due to the influence of that form in the *Sāvitrī* (RV. iii. 62. 10).

73. and thee, O Indra, we discern in every birth^a, and this my heart is fixed on thee; go not away: thou art the better chariot-fighter' (*rathītaraḥ*)^b.

त्वां च विजानीमो hm¹rb, त्वां परिजानीमो fk.—जन्मनि जन्मनि br, जन्मनि जन्मनि f, ह्यजनि जन्मनि hdr¹r³r⁴r⁶m¹ (ह्यजनि perhaps due to a transposition of syllables by a slip of the copyist of the archetype of A, that is, जन्मनि for जन्मनि).—त्वन्नतम् hm¹rb, त्वां ततम् r¹r⁴r⁶, वज्रतम् fk.—मापगास्त्वम् m¹, मापगास्त्वद् hdr, मापगावाच f, मापगावाच r³r⁷, मापच्च b.

^a That is, probably, in every form thou assumest. ^b This being a reason for Indra remaining with Gr̥tsamada to assist him in his conflicts with Daityas; cp. the words used of Indra in RV. i. 84. 6: *nakṣiḥ iṣad rathītaraḥ*.

B 74. This choice (made by Gr̥tsamada) is explained in the final (6) stanza (of RV. ii. 21), 'O Indra, the best' (*indra śreṣṭhāni*): he chose all this as a boon. The Lord of Śacī hearing that^a,

तदिदं br, तदिदं fk, तदिदं m¹.—वार्यम् f, वार्यम् b, वार्यम् m¹, वार्यम् r.—श्रेष्ठान्युचान्यथा r, श्रेष्ठानि चान्यथा m¹, श्रेष्ठानमिथान्यथा b, श्रेष्ठानमिथान्यथा fk.—This śloka is not found in A, but b f k m¹ r have it.—The end of the śloka is here marked by १४ in b f k, not in m¹.

^a That is, the prayer of Gr̥tsamada stated in 72, 73.

15. Story of Indra and Gr̥tsamada (continued).

75. the Swift Conqueror (*turāṣāt*) agreeing, grasped (him) by the right hand, and the seer, through his friendship for him, touched Indra's hand with his own.

तुरापाद् hdm¹, रथांगं B.—तु Bhdm¹, त्वां r.—अपिश्वास्व hm¹r f b, स विश्वास्व k.

76. And thus they went together to great Indra's abode There the Destroyer of Forts (*puramdara*) himself affectionately honoured him,

देव hm¹r, तो च bfk — *सदनं hm¹r, *भवनं b¹r¹r¹, *भुवन bk.

77. and paid reverence^a to the seer with ceremony prescribed by rule^b. And because of his friendship the Lord of Bay Steeds (*harivāhana*) again addressed him.

तमृषि चाभ्यपूजयत् r²r³r⁴r⁶ d, तमृषिमभ्यपूजयत् hm¹, तमृषिद्याभ्यपूजयत् r, तमृषिभ्याश्च पूजयेत् b (transposition for *विद्याभ्य^o?), तमद्यामपूजयत् f

^a Cp below, v 79 where the same verb (*pūj*) is used of a king receiving a seer

^b Cp the same expression below, v 24

78. 'Since you, O best of seers, with your praise (*gr̥ṇan*)^a delight (*mādayase*) us, therefore, being the son of Śunahotra^b, you shall be (called) Gr̥tsamada by name^c.

त्वमस्मान् r, त्वयस्मान् b, त्वमस्माद् hdm¹, यस्मान् (for the three words यस्मात्त्वमस्मान्) bk.

^a Cp Yāska's etymology, Nirukta ix 5: *gr̥ṇa ita medhāvindma gr̥ṇāteḥ stutikarmanah*.

^b Cp Āraṇukramanī ii 2 *aurasah śunahotrasya*, and Śadgurūśiṣya on Saryānukramanī, introduction to Mandala = *śunahotrāputrah*.

^c Cp Śadgurūśiṣya, *ibid* *paśād indrenoklaprisamadanām* The reference he makes to the 'Bṛānukramana' can only be intended for a paraphrase of the corresponding passage in the Āraṇukramanī, ii. 2-3^{ab}.

79. Then with the twelve (ii. 11-22) hymns (beginning) 'Hear' (*śrudhī* · ii. 11 1) the seer praised Indra. And just as he was praising (him) he saw Brahmanaspati there.

ब्रह्मणस्पतिम् hdm¹r, ब्रह्मणस्पतिः bfk — The end of the *carga* is here marked by १५ in hbfk, not in m¹.

16. Deities of RV. ii. 23-30.

80. Now he praised Brhaspati also in those (stanzas) in which (that form of) the name (*linga*)^a appears. He praised him also^b with the four (hymns) after this (ii. 23-26)

दृष्टन्निद्रामिरेव च hm¹r, दृष्टन्निद्रस्त्वैः सह r¹, दृष्टन्निद्रस्त्वैः सह b, दृष्टिनिद्रस्त्वै सह bk (cp. Saryānukramanī on ii 23 *बार्हस्पत्यास्तु दृष्टन्निद्राः*) — तमयमि^o bfr, तमयमि^o

k, तमभ्यभि^० hdm^१r^१r^२r^३r^४.—°मिरित kr^६, °मिरिति r^३, °मिरिरि hd, °मिरित r^१, °मिरत m^१fr, °मिरव b.

^a The Sarvānukramaṇī has the same word *dr̥ṣṭāntīgā*, which Śaṅguruśiṣya explains as follows: *tatra bṛhaspate devanida ityādi-dṛṣṭa-bṛhaspati-śabdād bṛhaspatidevatyāḥ*.

^b That is, Brahmanaspati as well as Indra: *tam api* referring back to *brahmanaspatim* in 79^c because 80^{ab} is parenthetical.

81. (beginning) 'Of the hosts' (*gaṇānām*: ii. 23. 1); in the (stanza) 'All' (*viśvam*: ii. 24. 12) Indra and Brahmanaspati together. Or^a (he praised) Bṛhaspati incidentally (*prasaṅgāt*) and Brahmanaspati strictly speaking (*eva*)^b.

सहेन्द्राब्रह्मणस्पती hrbfk, महेन्द्राब्रह्मणस्पती dm^१.—°ति प्रसङ्गाद्वा hm^१r, °तिप्रसक्त-
त्वाद् bkr^२r^६.—°यतिमेव च hm^१bfk, °यतिमेव वा r^६.

^a As an alternative way of stating what has been said in 80: that is, Brahmanaspati is *sūktabhāj*, while Bṛhaspati is *ṛgabhāj* (80) or *nipātabhāj* (81). ^b The Sarvānukramaṇī gives the deity of ii. 23-26 as Brahmanaspati, adding *bṛhaspatyās tu dr̥ṣṭāntīgāḥ*.

A 82. He praised the different power of the two by (lauding) one and the same deed^a.

To Mitra, Varuṇa, Dakṣa, Aṃśa, Tuvijāta^b, Bhaga, Aryaman,

द्वयोः hdr^३, तयोः m^१r. —82^{ab} is not to be found in bkr^२r^६ (doubtless also r^७), that is, it belongs to A only. As the *varga* has six ślokas with this line included, the latter is probably a later addition. Cp. note on 83^{cd}.

^a That is, though praised under different names, their activity cannot be distinguished in these hymns. ^b Though this word is an epithet of Varuṇa in RV. ii. 27. 1 where the names of the Ādityas are enumerated, it appears here to be meant as a proper name

so as to make up seven Ādityas. In this the author doubtless had Nirukta xii. 36 in his eye, where *tuviṣṭaḥ* is explained as *bahujātaś ca dhātā*. In BD. vi. 147, 148^{ab} (B) twelve Ādityas are enumerated, including Dhātṛ.

83. the Ādityas, belongs the hymn 'These' (*imāḥ*: ii. 27). (The hymn) 'This' (*idam*: ii. 28) is stated to be addressed to Varuṇa. (The stanza) addressed to Varuṇa beginning^a 'Who me' (*yo me*: ii. 28. 10) is destructive of evil dreams and the like^b.

वारुणे bkr^२r^७, वारुणी hdm^१r^३.—इत्याद्या hdm^१r^३, इत्येषा br^५r^७.—स्वमाद्य^० r^३bfk, स्वमाद्य^० m^१, स्वमाद्य^० hd.—°प्रणाशिनी k, °प्रणाशिनी fb, प्रणाशिनीः hdm^१r^३.—83^{cd} occurs here in hdm^१r^३, but in the B MSS. it is found after 92, where with reference to

RV. ii 41. 20 it is quite out of place, but where its presence gives the *varga* five ślokas (a matter of no importance there: *cp* above, iv 64, note ^a). Its present position is necessary, though its inclusion gives the *varga* one line beyond the normal number of five ślokas. If any of the other lines are later additions, they are probably 82^{ab}, found in A only, and 81^{cd}, which could be spared from the text with advantage, though it is found in all the MSS.

^a The reading of the B MSS would mean 'The (stanza) "Who me" in (this) hymn to Varuna'. The comparison of vi 78 makes this reading *vārune* seem more likely to have been the original one than *vārūni*. ^b The reading of m¹ looks like *duhsvapnāgha*^o, 'the sin (caused) by evil dream'. Some MSS of the *Sarvānukramanī* add the words *upāntiā duhsvapnanāśini*, and the *Ṛgvidhāna*, i. 30 1, describes this stanza as *duhsvapnāśamanī*.

84 'Upholders of law' (*dhytāvratāḥ* : ii. 29) is addressed to the All-gods, but that which follows, 'Right' (*ṛtam* ii 30), is addressed to Indra. In the (stanza) 'His power indeed' (*pra hi hratum* ii 30. 6) Indra-Soma are praised together.

परं तु यत् hm¹r, परं ततः br², परं तमः f, परं यतः r², परं मतः k.

85 But in the hemistich 'O Sarasvatī, thou' (*Sarasvatī tvam* : ii 30 8^{ab}) the Middle Vāc (is praised). 'Who us' (*yo naḥ* : ii. 30. 9) is (in) praise of Bṛhaspati; the stanza 'That of yours' (*tam vah* ii. 30. 11) is (in) praise of the Maruts.

मध्यमा तु r, मध्यमा तु hdm¹b, माध्यमा तु fkr²—बृहस्पतिस्तुतिर्यो नत् b, बृहस्पतिस्तुतिर्यो नात् fkr², बृहस्पतिस्तुतिर्यो उत् r², बृहस्पतिस्तु यो नत् hdm¹r—तस्य च्चद् r², स्वरि रिन् f, तत्सविद् b, उत्तमा hm¹r. the reading of the B MSS. is supported by the *Sarvānukramanī*: *yo no bṛhaspatyā tam vo māruti*—The end of the *varga* is here marked by १६ in hbfk, not in dm¹.

17. Deities of RV. ii. 32-35.

86. 'Our' (*asmāḥ* : ii. 31) should be (regarded as) addressed to the All-gods; and the stanza at the beginning of (the hymn) 'Of this' (*asya* : ii. 32. 1) belongs to Heaven and Earth; the two following it (ii. 32. 2, 3) are addressed either to *Ṛta* or to Indra.

शाद् bkr²r², स्वात् hm¹r², तु r—आदावस्मिन्ति चास्व तु b, आदावस्व चास्व तु च्चक् f, आया च्चक् चान्तिमास्व तु r²r², मूक्तादावस्व चास्व च्चक् r², मूक्तादावस्व चास्व लृक् bd, मूक्तादावस्व लृक् m¹, मूक्तादावस्व तु r—'योस्त्वाद्यो m¹, 'योस्त्वाद्यो hdr², 'योस्त्वाद्यो f, 'योर्वि त्वाद्यो r, 'योव्युचा r¹r², (यावा) वृवि त्वाद्यो b—br¹r¹r² have

चरु at the beginning of the line before वावा^o (instead of at the end of the preceding line).—वाय चेंद्री *m*¹, वाय चेंद्री *b*, वाय चेंद्री *d*, वाय चेंद्री *r*³ (cp. Sarvānukramāṇi: द्वे ऐन्द्री त्वाष्ट्री वा), तथैन्द्री *r*, चेंद्रियोषवां *r*, चेंद्रियोषवा *b*, चेंद्रो ववौ *r*⁶*r*⁷.

87. Two (stanzas) each belong to Rākā (ii. 32. 4, 5) and Sinivālī (6, 7), while with the last (8) the six (goddesses) Guṇḍā and the rest (are praised):

B preceded by these (stanzas: *tatpūrve*) there are two stanzas (beginning) 'Kuhū I' ^a (*kuhūm aham*) traditionally held (to belong) to Kuhū.

पट् शुक्लाद्यास् *b*, पट् शुक्लाद्यास् *m*¹*d* (पट् *d*), पट् मंगयाद्यास् *b*, पट् मंगयाद्यास् *fk*, पट् मुवाद्यास् *r*¹*r*⁴*r*⁶, पट् लैङ्ग्योऽस्यास् *r*.—तथान्वया *hm*¹*r**b**fk*, अन्त्या सुताः *r*¹*r*⁴*r*⁶.—87^{ed} are found in B only, not in Am¹.

^a In TS. iii. 3. 11³ the two stanzas to Rākā (= RV. ii. 32. 4, 5) are followed by the above two stanzas to Kuhū, and are preceded by others to Anumatī (TS. iii. 3. 11³⁻⁴); these are again preceded by four to Dhātṛ (TS. iii. 3. 11²⁻³).

B 88. Followed by these (*taduttare*) there are two, *anu naḥ* (and) *anu it*, traditionally held to belong to Anumatī. At the beginning in the same place there are four (stanzas) to Dhātṛ (beginning) 'May the Creator grant us wealth' (*dhātā dadātu no rayim*).

त्विति ते सृते *r*²*r*⁶*r*⁷, त्विदिति सृतम् *b*, त्विति सृते *fk*.—चतस्रस् *r*²*r*⁶*r*⁷, च॥ तिस्रस् *fk*, चै तिस्रस् *b*.—तत्रादी *r*²*r*⁶*r*⁷, तत्रादा *k*, सूत्रावो *b*.—दधाति नो *r*²*r*⁶*r*⁷, ददाति ना *fk*, ददा नो (ददातु नो TS.).

89. Now 'To thee' (*ā te*: ii. 33) is addressed to Rudra (and) the following, 'Delighting in showers' (*dhārāvarāḥ*: ii. 34) to the Maruts.

Seeing a beast (*mṛgam*)^a on his left, the seer himself approaching in fear (*bibhyad etya*)^b,

वामतसु *hm*¹*r*¹*r*⁴*r*⁶, वामदेवसु *b*, वामदेसु *fk*, वामदेवो *r*.—मृगं *hm*¹*r*³, मृगान् *b**fk**r*¹*r*⁴*r*⁶ (मृगं in RV. ii. 33. 11).—विभ्यदेव ऋषिः स्वयम् *hd**m*¹, विभ्यतेत्य ऋषि स्वयम् *r*, विभ्य तेभ्य ऋषि स्वयम् *b*, विभ्यतेभ्य ऋषिः स्वयम् *r*, (सौत्य) ध्वनि निप्रस्थितांसुहि (the last two syllables come from the following line) *r*¹*r*⁴*r*⁶.

^a Or 'beasts' according to six MSS.

^b Or 'afraid of them' according to

several MSS.

90. praised the same in the (stanza) 'Praise the famous' (*stuhī śrutam* : ii. 33. 11), propitiating him. Then in the following hymn (beginning) 'Unto' (*upa* : ii. 35) Apām napāt is praised.

तमेवासीत् *hd*, बूनेवासी *b*, रुने चासी *t*, रुद्रमसीत् *r²r²r¹*—90^{ab} is omitted in *m¹r*.—ततः परे *hdx*, ततः परे *br¹*, तः परे *fk*—The end of the *varga* ■ here marked by १७ in *bhk*, not in *hdm¹*

18. Deities of RV. ii. 36-43. Indra as ■ Kapiñjala.

91. There are two hymns (ii. 36, 37) addressed to the Seasons (beginning) 'To thee' (*tubhyam* ii. 36. 1). After one addressed to Savitr (38) follows one to the Aśvins (39). With the last (stanza : 6) of (the hymn) to Soma-Pūṣan (40), Soma, Pūṣan, and Aditi as well, are praised

एवार्तवे *hbk*, एवर्त्तवे *t*, एवार्त्तवे *r*—सोमापीष्णी *b*, सोमपीष्णयो (कुताः) *t*, सोमा-पूष्णे *hm¹r* (सोमापीष्णम् *Sarvānukramanī*)

92. And (at the beginning of ii. 41) there are two (stanzas) to Vāyu (1, 2), one to Indra-Vāyu (3), next (come) five triplets (4-18) addressed to the Praūga deities^a. The stanza 'Forth' (*pra* : 19) praises the two Soma carts. Agni is there incidental (*nipāta-bhāṣā*). 'Heaven and Earth' (*dyāvā* : 20) (praises) Heaven and Earth ; then follow (21) the two Soma carts^b.

वायवी यज्ञाय *A*, वायव्यं यज्ञन्ते *b*, वायव्यं विद्वत् *t*, (वेद्) वायव्या अन्त्यासु *r*—प्रउगास् *b*, प्रउगास् *hdm¹rfk*.—अभिस्त्रव *hrfk*, अभिस्त्रव *b*.

^a On these deities cp above, ii. 27-35, also *Sarvānukramanī* on RV. i. 3 and ii. 41.

^b According to the *Sarvānukramanī*, the whole of the last triplet (19-21) is addressed to either Heaven and Earth or the two Soma carts, while Agni is optional in 19^o.

93 Now^a Indra again desiring praise, became a francoline partridge, and taking up a position on the right quarter of the seer as he was about to set out^b, uttered a cry (*aiāśā*)^c.

सुति *hm¹rs*, सुतं *bfr²*.—ववाशास्थाय दक्षिणाम् *hm¹rs*, ववासे प्रति दक्षिणाम् *r²r²r¹*, ववाशे प्रति दक्षिणाम् *b*, ववासे प्रति दक्षि *t*

^a Thus and the following *śloka* are quoted by Śaṅkara'sya (p 104) on RV. II 43

^b Cp *Nirukta* ix. 4 : *grīsamadam artham abhyutthitam kapiñjalo 'bhavarāśe*, cp *Sarvānu-*

kramaṇi on RV. ii. 43; R̥gvidhāna i. 31. 3, 4; Max Müller, RV.² vol. ii, p. 8.
 ° Though, according to Roth, Erläuterungen, p. 125, the passage of the Nirukta quoted in note ¹¹ is an interpolation, it was evidently known to the author of the BD. The stanza which Yāska goes on to quote for *kapīñjala* is the first of the khila after RV. ii. 43.

94. He (Gr̥tsamada), with the eye of a seer, recognizing him (Indra) in the form of the bird, praised him in the two following hymns (ii. 42, 43), 'With repeated cry' (*kanikradat*: ii. 42. 1).

पराभ्यामभि^० hm¹r, एताभ्यामभि^० s, पराभ्यामिति bfk.—The end of the *varga* is here marked by १८ in bfk, not in hdm¹.

Maṇḍala iii.

19. The seer Viśvāmitra. Deities of RV. iii. 1-6.

95. The son of Gāthi^a who, after ruling the earth^b, attained by penance to the position of a Brahman seer (*brahmarṣi*) and (obtained) a hundred and one sons^c, uttered the hymn which is addressed to Agni, 'Of Soma me' (*somasya mē*: iii. 1), and the two following (iii. 2, 3)

प्रशास्त्र hm¹rb, प्रशास्त्रं f.—गां यस् b, गायंस् r, गाय f, गायस् hd, गायिस् m¹.—
 °भ्यगच्छ हdr, °भ्यगच्छ b, °भ्यगच्छ r^०r⁷, °भ्यगच्छ f.—गायिपुत्रस् hd, गायिपुत्रस् r, गायिपुत्रस् f, गायिपुत्रस् b.—यत्परं च hm¹r, यत्परैति चा f, यत्परैति च b, तत्परं च r^०r^५r⁷.

^a That is, Viśvāmitra, seer of Maṇḍala iii. Śaḍgurusūrya (p. 104) gives a somewhat different and more detailed account of Viśvāmitra. ^b This remark of course refers to Viśvāmitra having originally belonged to the warrior class. ^c Cp. AB. vii. 18. 1.

96. addressed to Vaiśvānara. 'With every log' (*samit-samit*: iii. 4) is an Āpri hymn (*āpryaḥ*). There follow here two hymns (iii. 5, 6) addressed to Agni: Heaven and Earth, the Dawns^a, the Waters, the Gods, the Fathers, and Mitra are incidentally mentioned deities (*nīpūtāḥ*)^b.

वैश्वानरीये च fkr²r^५r⁷, वैश्वानरीये ह b, वैश्वानरीयेति r, वैश्वानरायेति hdm¹ (the *pratika* of iii. 3). I have omitted the syllable च because ¹¹ is redundant after यत्परं च, and because it would give the *pāda* thirteen syllables according to the reading of the B MSS. R's reading वैश्वानरीयेति is impossible, while that of hdm¹ यत्परं च । वैश्वानरायेति I regard as = corruption: यत्परं च having become यत्परं च, the following वैश्वानरीये had to be changed to वैश्वानरायेति. This reading gives both = wrong and an

incomplete sense: "the following also (in 2) beginning "vairvānarāja" (is addressed to Agni, instead of Vairvānara), and no account is then taken of in 3 — आप्यो *hd* आभ्यो *m*¹, आमो *r*, आम्रियो *bfr²r⁵r¹*, आम्रिया *k* — द्वे आपये *hmr*, द्वे च ये ये *b*, द्वे च ये *fk*, द्वे अपये *s* — त्वच *hmr*, त्वख *bfr²r⁵r¹s*, तख *||* — दावापृथिव्या उपसो निपाता *r²kr²r⁵r¹*, दावापृथिव्या उपसो निपाता *fb* दावापृथिव्याउपसो निपाता *m*¹, दावापृथिव्यो तु निपातामाजाय *r*, Sadgurusisya (cp *v r*) — पितरश्च *hmr¹rs*, पितरोऽथ *r³b¹fk r²r⁶r¹*

* On the Sandhi व्या उपसो see introduction to Sarāṇukramanī, p. x, and footnote 2, Aufrecht, Aitareya Brāhmana, p. 427, last § ^b *Nipāta* *||* here used = *nipātin*
The last three pādas of 96 are quoted by Sadgurusisya, p. 105

97. In (hymns) addressed to Agni, Vairvānara, Varuna, Jātavedas are seen to be praised^a. Wherever (here) one (of them) may be praised or there is no (actual) praise^b, one should know that they are intended to be incidental or to serve as a comparison

सू चेतिका *hmr*, सूचेतिको *B* — यचासुतिर्वा *hmr*, तचासुतिर्वा *B* — निपात्यर्थाद्यो^a *hdm*¹, निपात्यर्थाद्यो^a *r¹r³r⁴r¹*, निपात्याद्यो^a *b*, निपात्यास्त्वामु^a *fk*, निपात्यास्त्वाद्यो^a *r* — यमाचाद्य *hdm*¹, यमाचाद्य *r*, यमाचाद्य *fk*

* The first pāda has only ten syllables ^b That is, when the deity is not invoked, but the name is merely mentioned, as in a simile

98. The royal seers^a, the Grtsamadas, the Vasisthas, the Bharadvājas, the Kuśikas, and the Gotamas, the All (gods), the Aśvins, the Angirases, the Atris, Aditi, the Bhojas^b, the Kanvas, the Bhrgus, the Two Worlds (*rodasī*), the Regions (*dīśah*)^c,

कुशिका *b¹fk*, कुशिको *hdm¹r* — गीतमाद्य *hd*, गीतमाद्य *m¹b¹fk¹r* — भीजा *hmr¹rb*, माजा *fk* — कखा *m*¹, कखो *h¹dr*, कखा *b*, कखा *k r²r⁵r¹*, कखा *f*

* Mentioned as a class or group, like all the following names except the Aśvins, Rodasī, and Aditi ^b That is, liberal patrons, here spoken of as a class (as in RV x 107) ^c Mentioned below also (VIII 128) as incidental in hymns to the All-gods

99 when praised at the beginning, end^a, or middle of a hymn, in (hymns) addressed to Savitr, Soma, the Aśvins, or the Maruts, to Indra or Agni, to Rudra, Sūrya, or Uṣas, do not interfere (*vyāghnanti*) with the deities who own the hymn (*sūktabhāj*)^b.

* सीम्या^a *h¹dr*, सीर्या^a *B* — मादतेपु रेन्द्रा^a *r*, मादते रेन्द्रा^a *hdm*¹, मादतेरेन्द्रा^a *b*, मादतेरेन्द्रा^a *fk* — सीर्योपसेपु *r*, सीर्योपसेपु *hd*, सीर्योपसेपु *m*¹, सीर्योपसेपु *r²r⁵r¹*

सीन्धोपसेयु b, सीन्धोपसेयु f.—सुतासु hm¹r, सुतास्ताः r⁶r⁷, no तु or ताः in bfk.—
देवताः सूक्तमावः r, देवताः सूक्तमावाः hm¹r³, देवता सूक्तभागिनी bfk, देवतां सूक्तभागि-
नीम् r⁷, सूक्तभागिनाम् r⁶.—The end of the *varga* is here marked by १९ in bfk d.

^a Cp. above, iii. 52; also i. 22 and below, v. 171. ^b That is, such incidental deities do not interfere with one particular god being the chief deity of the hymn.

20. Deities of RV. iii. 7-29.

100. The seventeenth Adhyāya (RV. iii. 7-29) is Agni's. 'Stand erect to aid us' (*ūrdhva ū su na ūtaye*: i. 36. 13, 14)—these two stanzas of Kaṇva are addressed to the sacrificial post (*yaupī*), and the five (beginning) 'They anoint thee' (*añjanti tvā*: iii. 8. 1-5).

एते br, ये ते hm¹fk.—काएव्याव् r, कएव्याव् hd, कएवम् m¹, कात्वाव् bfk.—यीव्याव् hd, यीव्याव् m¹ bfk, यीय्यी ह् r.

^a The correct *pralīka* is *tvām*, but *tvā* (*teet*) has been substituted for the sake of the metre.

101. The rest^a (are addressed) to many posts, while the eighth stanza is addressed to the All-gods; the last (stanza) of this (hymn) is that which is said to be concerned with cutting (the post)^b. The sixth (hymn: iii. 12)^c is said to be addressed to Indra-Agni.

शेषा वज्रभ्यो fkr, शेषाभ्यो वज्र(यूपिभ्यो) hd, शेषेभ्यो वज्रभ्यो m¹i³, शेषो वज्रभ्यो b.—
व्रथनी योक्ता hdm¹, व्रथना योक्ता bfk r⁶, व्रथनाः योक्त्रो r⁶r⁷, व्रथिनी योक्ता r.—पठमै-
न्द्राप्रमुच्यते hdx, (योक्त्रो) द्राम्यो ऐन्द्राप्रमुच्यते r⁶i⁷, इन्द्रामिन्द्राप्रमु b, इन्द्रामीन्द्राप्रमु ---fk.

^a That is, all but the eighth and the eleventh stanzas, which are excepted; according to the Sarvānukramaṇī the eighth is optionally excepted: *añjanti yūpastutiḥ: śaṣṭhyādyābhr bahavo, 'ntyā vrasēiny, aṣṭamā vaiśvadevī vā*. ^b The text of the Sarvānukramaṇī (also Śāyana) has *vrasēinī*, but Śaḍguruśiṣya (*adhikaraṇe lya*) must have read *vrasēanī*.

^c That is, the sixth hymn of the Adhyāya (cp. 100).

102. (The stanza) 'Agni, Dawn' (*agnim uśasam*: iii. 20. 1) is addressed to the All-gods; (they are) also (invoked) with the (stanza) 'Dadhikrā' (*dadhikrām*: iii. 20. 5). But the stanza 'Agni and Indra' (*agna indraś ca*: iii. 25. 4) is addressed to Agni-Indra. The following triplet (iii. 26. 1-3) is addressed to Vaiśvānara.

अविमुपसं वैश्वदेवी hdm¹r¹r²r³r⁴r⁵bfr², वैश्वदेवविमुपसं r the latter reading is doubtless a correction owing to the metrical irregularity of a pāda of nine syllables (cp Sarvānukramanī agnim usasam adyāntye vaishvadevyau) —दधिक्रामिति Am¹, दधिक्राव्येति fkr, दधिक्रामिति b —इन्द्रयक् r⁵r⁷, इन्द्रयक् b, इन्द्रयक् f, इन्देति hm¹r —परो hdbfk, परा r

103. And (the triplet) 'Let them go forth' (*pra yantu* · iii. 26. 4-6) is addressed to the Maruts^a. The last (stanza), 'With a hundred streams' (*śatadhāram* · iii. 26. 9), is (in) praise of a preceptor^b. 'Forth your food' (*pra vo vājāh* iii. 27. 1) praises the seasons; 'Rub ye' (*manthata* iii. 29. 5) praises the priests.

मावताम् Bhm¹, मावताम् r —अलिव स्त्रीति hd, अलिवः स्त्रीति r, अलिवयैव br²r⁵r⁷, अलिवयैव fk —मन्यत hdm¹fk, मन्यतः br

^a Cp Sarvānukramanī: *treas vaishvānariya-mārutas* the last word is explained by Śaṅkaraśya with *advītyasya (īcasya) māruta* 'gnā' See Geldner, *Vedische Studien*, iii, p 160 ^b Cp *op cit*, pp 159, 160

104. But in the (stanza) 'Misty' (*purisyāsaḥ* iii 22. 4) he (the seer) lauds the fires on the altar (*dhasnya*). Now they are there to be recognized as the Divine Sacrificers

क्षेयायैव hdbz, यूयायैव fkr² —तव तु hm¹r, तव ह bfr²r⁵. —The end of the *varga* is here marked by २० in bdm²f, not in B

21. Deities of RV. iii. 30-33 Viśvāmitra, Sudās, and the Rivers.

105. The twenty-three^a (hymns) after this (beginning) 'They desire' (*ichanti*: iii. 30) are addressed to Indra. But in the hymn 'Forth' (*pra*: iii. 33) Viśvāmitra and the Rivers engaged in a dialogue^b.

इहन्तीति hm¹r, इहन्ति त्वा bk, इत्यति त्वा f. —विश्वामित्रः r³bfr²r⁷n, *मित्र hd, *मित्र r —समूदिरे hrbfk, समूदिरे r²r³r⁷, *य संवदन् m¹, स संवदन् r¹r⁴r⁵.

^a That is, RV. iii. 30-53, not 30-52, because iii 33 is excepted; for similar statements cp v. 11 and 105 ^b 105^{cd} and 106^{ab} are quoted in the Nīṭimajjarī on RV. iii. 33 r

106. The seer going with Sudās—being his domestic priest for the sake of sacrifice—to the confluence of the Viprāś and the Śutudrī addressed these two (rivers) with (the words) 'Be propitious' (*śam*).

सन्निव्यार्थं $hm^1rn(m)$, सन्निव्यार्थं fk , सन्निव्यार्थं b , स इव्यार्थं n .—सुदासा सह यनृपिः b , सुदासा सह यनृपिः f , सुदास सा ह यनृपिः hdm^1 , सुदासः सोऽहरचनम् rn .—शमित्येते hdm^1 , शमित्येते r , शमित्येते f , अमित्येते b , अमित्येते k .

107. In that (hymn) there appear statements (*pravādāḥ*) in the dual, plural^a, and singular : in the hemistich 'Unto' (*acha* : iii. 33. 3^{ab}) or in the (successive) pādas (*pacchah*) 'Down to thee' (*ni te* : 10^c, 10^d, 11^a), in the singular (*ekavat*) in (reference to) the rivers^b;

पच्छो वा hdr , पच्छे वा m^1 , पक्कं वं b , पक्कं वं f , पक्कं वं k .—एवन्ति ते hdm^1 , एवन्ति ते bfk , एवन्ति ते r .

^a Cp. Nirukta ii. 24.

^b Which speak in the plural in iii. 33. 10^d.

108. in the dual (*dvivat*) in the first distich (iii. 33. 1, 2) besides a hemistich (3^{cd}), the speech (being that) of Viśvāmītra^a according to the sacred text (*śruteḥ*)^b. Or (on the other hand) the rivers addressed the seer in the plural (*bahuvat*) with these (following) stanzas,

एवचः श्रुतेः hdm^1r , एवचश्रुचे b , वचश्च fk .—एतामिर्चर्मिर्वा hd , एतामिर्चर्मिर्वा f , एतामिर्चर्मिर्वा r , एतामिर्चर्मिर्वा b , एतामिर्चर्मिर्वा k .

^a According to the Ārṣānukramaṇi iii. 7 (followed by the Sarvānukramaṇi) stanzas 4, 6, 8, 11 are spoken by the rivers (*nādivacoḥ*), the remaining nine by the seer (*viśvāmītravacoḥ*). The Sarvānukramaṇi has in this passage clearly borrowed from the Ārṣānukramaṇi.

^b The same expression (*śruteḥ*) is used in the Sarvānukramaṇi in stating that Viśvāmītra is optionally the author of RV. iii. 31 (see AB. vi. 18. 2); the Ārṣānukramaṇi (iii. 5) has the expression *yathā śrutiḥ* with regard to that hymn (cp. Śaṅkharāṣya, p. 106).

109. (viz.) with the sixth, the eighth, the fourth, and the tenth; the rest (*itarāḥ*) are the seer's. The two gods who are celebrated in the seventh stanza and in the sixth^a

पञ्चाष्टम्या hf , षष्ठाष्टम्या dm^1 , षष्ठाष्टम्या b , पञ्चाष्टम्या k , पञ्चाष्टम्या r .—चतुर्थ्या च दशम्या hdm^1f , चतुर्थ्या च दशम्या rbk .—The end of the *varga* is here marked by २० in m^1 , by २१ in hdf , not at all in bk .

^a Indra and Savitṛ are mentioned in the sixth, and Indra in the seventh. The Sarvānukramaṇi says: *ṣaṣṭhisaptamyos to indrastutiḥ*.

22. RV. III. 31: an adoptive daughter. Viśvāmitra and Śakti.

110, 111. are to be recognized as incidental. In the last (hymn)^a there is (a stanza)^b addressed to Indra-Parvata. How one makes a daughter what is called an adoptive child (*putrikā*) or in that sense (*tathā*) impregnates her^c, that is told in the (hymn) 'Teaching' (*śāsat* III 31)^d. In the stanza 'Not' (*na* III. 31. 2) the giving of inheritance to a daughter is forbidden^e.

जेयीं स्वे^a hdx, जेये चै^b b, जयवि^c fk — नाम^d fkr²r⁵r⁷, तामु^e b, नारी^f hdm¹r — 111
तस्या^g hm¹r, तस्या^h bfk — रेतो वाⁱ hdm¹r, रेतोधा^j bfr⁵r⁷, रेतोद्या^k k — तच्छासदिति^l
hm¹r, तत्सदिति^m b, तच्छासदितिⁿ f — प्रतिबिध्यते^o hm¹r, प्रतिवेधति^p fk, प्रतिवेचति^q b

^a That is, of the series of twenty-three (above, 105), viz III 53 ^b That is, III 53 1 ^c *Śikṣati reto* is meant for the equivalent of *śekam rñjan* in RV III 31 1^o
^d RV III 31 1 is commented on by Yāska, Nirukta III 4, cp Sayana on RV. III 31. 1, 2, see Geldner, *Vedische Studien*, III, pp 34. 35 ^e RV III. 31 2 is commented on by Yaska, Nirukta III 6

112 And (the seer) says that her son (who is) younger (than she) is a brother like an eldest (brother)^a.

At a great sacrifice of Sudās, by Śakti^b Gāthi's^c son (Viśvāmitra)^d

तस्याद्याह^e B, तस्याद्यिव^f A — सुतम्^g m¹, सुतम् the rest — शक्तिना^h hm¹r¹r³r⁴r⁶,
द्विषाⁱ r, द्विषा^j bfk — गायि^k hdm¹, गायि^l bfk:

^a That is, he inherits property from his grandfather through his mother, just as much as if he had been an eldest brother of the latter. I take *jyestham* to be = *jyestham* (*bhrātaram*) etc ^b Son of Vasiṣṭha ^c The form Gāthi (not Gādhī) is supported by the AB and Saryānukramanī, introduction to Mandala III ^d 112^{ad}—116^{ab} are quoted by Śaṅgarniṣya on RV III 53, the first two lines, however, only in an adapted form; cp *Indische Studien*, I 119 f; Muir, *Sanskrit Texts*, I 343.

113, 114. was forcibly deprived of consciousness. He sank down unconscious. But to him the Jamadagnis^a gave Speech called Sasarpārī, daughter of Brahmā or of the Sun^b, having brought her from the dwelling of the Sun. Then that Speech dispelled the Kuśikas'^c loss of intelligence (*a-matim*)^d.

निगृहीतम्^e hm¹r, गृहीताद्य^f bfk, गृहीता^g r²r⁵r⁷ — वनाद्येतः^h hm¹r, वनाद्येतःⁱ b,
वनाद्येतः^j fk, यज्ञाद्येतः^k r²r⁵r⁷ — वयोद्द^l hm¹r, वायोद्द^m bfk — तस्यैⁿ bfr, तस्यै^o k, तस्या^p

h^{dr}1^r4. — ब्राह्मीं तु hm¹rs, ब्राह्मीं च bfk. — 113^{ed} and 114 are quoted by Sūyāṇa on RV. iii. 53. 15 (112^{ed} and 113^{ab} being paraphrased by him as well as Śaṅguruśiṣya). — 114. सूर्यचयादिहाहृत्य Am¹, चयादिहाहृत्य b, चयादिहावृत्य fk, चयादिहागत्य r, सूर्य-
चैरमन आहृत्य s. — ददुखे hm¹r, तां ददुर् r²r⁵r⁷, ददुर्वे s, ददुर् fk, ददु b. — अमतिं
तामपाहृत्य hm¹r, अमतिं तामपाजुदत् s, अमतिं तामपावत b, अमतिर्यामचावयत् f. —
The end of the *varga* is here marked by २२ in hdbfk, not in m¹.

^a Cp. RV. iii. 53. 15, 16.

^b Sasarpārī is called *sūryasya duhitā* in RV. iii. 53. 15.

^c That is, the other Kuśikas, as well as Viśvāmitra, had been rendered unconscious by Śakti.

^d The word occurs in RV. iii. 53. 15 (*sasarpārīr amatiṃ bādhamānā*).

23. Viśvāmitra and Vāc Sasarpārī. Spells against the Vasiṣṭhas.

115. And in the (stanza) 'Hither' (*upa*: iii. 53. 11) Viśvāmitra restored the Kuśikas to consciousness (*anubodhayat*). And gladdened at heart by receiving Speech he paid homage to those seers (the Jamadagnis),

उपेति चाखां m¹r¹r⁴, उपेति चाखा b, उपेति चाखां hd, उपेति चाखा f, उपेत्य
चाखां r, उपेत्य वाचं r⁶, उपेति (the fuller *pratika*) s. — बुबोधयत् hm¹r, न्वबोधयत् s,
न्वचेति यत् b, त्वचेत् fk: the latter two readings probably stand for न्वचेति यत्, = RV. iii.
53. 11 contains the form चेतयध्वम्. I have corrected बुबोधयत् to बुबोधयत्, as the
syllable बु could only be accounted for by बु (not न्व), and unaugmented forms are not
uncommon in the BD. (e.g. above, 113, *avasīdat*). — वृष्टात्मा hm¹rs, प्रतिष्टात्मा b, प्रति-
ष्टात्मा fk. — तागृषीन्मयपूजयत् hm¹rbfk, तागृषीन्मयचेति यत् r⁶r⁷, जमदग्नीन्पूजयत् s.

116. himself praising Speech with the two stanzas 'Sasarpārī' (*sasarpārīh*: iii. 53. 15, 16). (With the stanzas) 'Strong' (*sthīra*: iii. 53. 17–20) (he praised) the parts of the cart and the oxen, as he started for home.

116^{ab} comes before 115^{ed} in bfk. — मनुहस्य bfk^r, मनुहे च hm¹r (RV. iii. 53. 18 has अनकुत्सु): though all the MSS. have दु, consistency requires कु in the text. —
गृहान्नजन् hm¹r, गृहान्नजन् b, गृहान्नजन् f. — After 116^{ed} bfk^m1^r (not h^{dr}1^r3^r4) add
the line:

अनसोऽङ्गानि चोत्पापानङ्गाही गृहान्नजी ।

117. And then going home he deposited (them^a there) in person (*svasariṇeṇa*).

But the four stanzas which follow (III 53. 21-24) are traditionally held to be hostile to the Vasiṣṭhas^b

ततश्च b f k r, तन्वद्य h d m¹ — स्वशरीरेण b f k, स्वशरीर च r, स्वां शरीर च b d m¹. — आकृष्यरीददे m¹, आकृष्यरीददे h d (= गृह्ण्यरीददे), स स्वमाप ह r, स समाप ह b, स समाप ह f. — The following line is added in B after 117^{ab}

रथ च स्वशरीरेण¹ गृहान्गृह्ण्यरीददे²।

¹ f k m¹ r, शरीर च b ² b r, आकृ f m¹, अकृ k ³ b m¹ f k, पराददे r. This line and that which appears in B after 116^{ed} seem to be corruptions of the lines which they respectively follow, and which are common to A and D. In m¹, 116^{ed} and 117^{ab} appear as follows (117^{ab} thus having three forms in this MS)

स्विरावित्यनसोऽंगान्यनदुह च त्र गृहान्गृह्णन् ९६।

तन्वद्य स्वा शरीर च गृहानाकृष्यरीददे

अनसोऽंगानि चोत्पाप्यान्नाङ्गाही गृहात्मनी ९७।

ततश्च स्वशरीरेण गृहान्त स्वमाप ह

रथ च स्वशरीरेण गृहानाकृ चरीददे ९८।

—* द्वेपिणः स्मृताः h m¹ r¹ r² r³ r⁴ (r), * द्वेपिणीर्विदुः r, * द्वेपिणी विदुः f b, * द्वेपिणी विधिः k

* That is, the cart, its parts, and the oxen. Cp RV III. 53. 20 ā gṛhebhyaḥ. ā vimocanati, 'until we reach home and unyoke' ^b On 117^{ed}-119 cp Indische Studien, I. 120, Muir, Sanskrit Texts, I, p. 344, Roth, Zur Literatur, pp. 107, 108, Sāyana on RV III. 53. 21, Śaṅkara'sya (p. 108), who quotes Rgvidhāna II. 4. 2, Max Müller, RV.² vol. II, p. 23

118 They were pronounced by Viśvāmitra, they are traditionally held to be 'imprecations' (*abhiśāpa*) They are pronounced to be hostile to enemies^a and magical (*abhicāra*) incantations

ताः प्रोक्ता b f k, तु प्रोक्ता r¹ r² r³ r⁴ r⁵ r⁶, याः प्रोक्ता h m¹ r (cp Sarvānukramāṇi अभिशापास्ताः) — The reading of 118^{ed} in the text is that of B, instead of it A has द्वेपिणः स्मृता विद्यादमिचरिणु शब्दन्ति. — द्विपद्वेपाशु f, द्वेपद्वेपा.शु b, विद्वेपिणः h d m¹, विद्वेपिणः r¹ r² r³ r⁴ r⁵. — विद्या विद्यामिचरिणाः b, विद्या विद्यामिचरिः f. — The end of the *arga* is here marked by २३ in h d b f k.

^a Cp Rgvidhāna I. 19. 4, I. 20. 1

24. RV. III. 53. 21-24. Deities of RV. III. 54-60.

119. The Vasiṣṭhas will not listen to them. This is the unanimous opinion of their authorities (*ācārya*)^a. great guilt arises from repeating or listening (to them)^b;

ता न hm¹r, तु न b, सु न fk.—महा^o ṛdm¹fk, महान् br.—दोषय आयते hd, दोषः प्रजायते bfr.—119^{cd} is omitted in r¹r⁴.

^a That is, the authorities among the Vasiṣṭhas are unanimous on the injurious effect of these stanzas on the Vasiṣṭhas. The word *ācāryaka* is quoted only in the sense of 'the position of a teacher'; here it must have some such sense as 'body of teachers.' ^b That is, on the part of Vasiṣṭhas.

120. By repeating or hearing (them) one's head is broken into a hundred fragments; the children of those (who do so) perish: therefore one should not repeat them ^a.

कीर्त्तिनेन hbrs, कीर्त्तिनेन m¹, कीर्त्तनेन fk.—युतेन bfrs, गुणेन hdm¹, corrected on margin to युतेन in h.

^a This śloka is quoted by Śaṅguruśiṣya to show why the Vasiṣṭhas do not listen to these stanzas. Roth, *Zur Litteratur*, p. 108, cites the śloka; cp. Max Müller, RV.² vol. II, p. 23.

121. The seer praised the All-gods with the four (hymns) 'To him' (*imam*: iii. 54-57).

B He praised them all with his whole soul, thinking of the highest Abode,

121^{cd} is found in B and m¹ only.

B 122. while he uttered 'Great is that unique mysterious power of the gods' (^a *devānām asuratvaṃ tad ekaṃ mahat*)^b.

The Aśvins, Mitra, the Rbhus are (the respective deities of) 'The milch-cow' (*dhenuḥ*: iii. 58), 'Mitra' (*mitraḥ*: iii. 59), and 'Here, here, of you' (*iheha vaḥ*: iii. 60).

^a That is, the refrain of iii. 55 slightly altered (*mahat devānām asuratvaṃ ekaṃ*). ^b 122^{ab} is found in B and m¹ only. This and the preceding line may very well be later additions as they contain no new statement. If we deduct them, as well = 123^{ab} (A) and 124^{ab}, the two *vargas*, 24, 25, have only five and a half ślokas. They may thus originally have formed one *varga* only.

A 123. (The stanza) addressed to Mitra, 'To Mitra five' (*mitrāya pañca*: iii. 59. 8)^a, should be recognized as addressed to the All-gods^b.

But the last triplet here in the hymn to the Rbhus (iii. 60. 5-7) is addressed to Indra and the Rbhus.

स्वार्मवे in all MSS and r — मूक्त उत्तमः hd, मूक्त उत्तम b, मूक्त उत्तमे fk, मूक्तः स उत्तमः r — The end of the *varga* is marked by २४ here (after उत्तमः) in h (२५ in d), but in m¹ bfk at the end of the next line (after पञ्चमात्), where the number of the śloka is also given by m¹ as ५ (= ६०५).

* The All gods are mentioned in it *sa devān vishvan bhūhanti*. There is no reference to this statement in the Sarvānukramanī ^b १२३^{ab} is found in hdm¹r only, being omitted in bkr²r⁵

25. Deities of RV. iii. 61, 62.

B 124. In the preceding couplet (iii 60. 3, 4) Indra is incidental. After 'O Usas, with strength' (*uso vājena* iii. 61) the fifth^a

(hymn), which is addressed to Dawn, there follow in the final (hymn. iii 62) six triplets addressed to separate deities the first (1-3) is addressed to Indra-Varuna, and the following one (4-6) to Brhaspati:

१२४^{ab} is found in bfk m¹r, but is omitted in hdr¹r⁴r² (?) — पूर्वं वृचि b, पूर्ववृचि f — पञ्चमात् r, पचमात् m², पञ्चगात् bfk — श्रीपसाद् b, श्रीपसाद् m¹, श्रीपस्याद् hd, उपासा fk, उपसाद् r (Sarvānukramanī on RV iii 61 उपस्यम्) — उत्तरास्त्यये पद् पृथग्देवता-
 कृचाः Am¹r² (०ताः कृताः m¹), उत्तर यद्युग्देवता चाः b, उत्तर पद्मि यं -- र्देवता
 --- च fk, उत्तरे पद्मिः कृता ऋग्देवता वृचैः r — तथा परः hdm¹r³, ततः परः r, तदुत्तरः
 r⁵, (वाहस्य) उत्तरः bfk

* This must mean the fifth hymn of the group iii. 57-62, the seer of which is Viśvāmitra, while the seer of the preceding three (54-56) = Prajapati Viśvāmitra or Vācya. It could not mean 'the fifth hymn to Usas,' as iii. 61 is the sixth hymn in the RV. addressed to that deity.

125. and (then come three respectively) addressed to Pūṣan (7-9), Savitr (10-12), Soma (13-15), while the last (16-18) is addressed to Mitra-Varuna. And with that (final triplet) Jamadagni^a praised the two gods who delight in law (*rtāvr̥dhau*)^b.

मित्रावरुण उत्तमः hm¹r, पञ्चमस्त्यसु यद्युचः bfk r⁵r⁷. — *पिच A, *पिचु B. — The end of the *varga* is here marked by २५ in bf, not in hdk.

* According to the Āraṇukramanī, followed by the Sarvānukramanī, Jamadagni is the alternative seer of this triplet. ^b This epithet of Mitra-Varuna occurs in RV. iii. 62 18 as *rtāvr̥dhāu*

Māṇḍala iv.

26. Deities of RV. iv. 1-15.

126. He (Vāmadeva) for whom, when he cooked the entrails of a dog for the sake of honouring the Gods, the Seers, and the Fathers, the Vṛtra-slayer (Indra), in the form of an eagle, brought the mead^a,

पपाचान्वाणि यक्षुनः Am¹, च आन्वाण्यपचक्षुनः Bn.—यस्य वै hm¹r, यस्य च r²r²r¹n, यस्य च b, यस्य च fk.—०ण आहरद् n, ०ण अहरद् r, ०ण अहरन् m¹, ०ण हरद् fk, ०ण चाहरद् r²r²r¹, ०णाहरद् hb.

^a Cp. RV. iv. 18. 13: *śuna āntrāṇi pece . . . adha me śyeno madhu ā jabhāra*. Cp. Manu x. 106; Sieg, Sagenstoffe, p. 79.—126 is quoted by the Nītimatījāi on RV. iv. 18. 13.

127. that seer, descendant of Gotama, praised Agni with fifteen hymns (beginning) 'Thee' (*tvām*: iv. 1-15), and Indra with the following sixteen, 'Hither' (*ā*: iv. 16-32)^a.

सूक्तैरेति तु hr²r²m¹b, सूक्तैरेति च r²r², सप्तैरेति च b, तप्तैरेति च fk, सूक्तैरेति तु r.

^a The series, being interrupted by iv. 27 (*śyenastuti*, below, 136), extends to 32; cp. above, iv. 105, and below, v. 12, 105.—126 and 127 are translated by Sieg, Sagenstoffe, pp. 78, 79.

128. In the three^a (stanzas) 'As such, thy brother' (*sa bhrātaram*: iv. 1. 2-4) Agni is incidental (*nipātabhāj*); others say that (the seer) praises the incidental (*nipātin*) Agni together with Varuṇa^b.

०सौत्याङ्ग् bfk, ०सौति चाङ्ग् r, ०सौतीत्याङ्ग् hd, ०सौति त्याङ्ग् m¹.—अन्ये निपातिनम् m¹br, अन्ये निपातिनम् hd, अन्ये निपातनं f, अने निपातने k.

^a This must be an old mistake for *catasṛṣu* (often confused in MSS. with *ca tisṛṣu*), as the vocative *agne* occurs in all the four stanzas (iv. i. 2-5), and the Sarvānukramaṇī has *upādyaś catasraḥ*. ^b Hence the statement of the Sarvānukramaṇī that Agni alone or Agni and Varuṇa are the deities of iv. i. 2-5.

129. Some (say) that the two hymns 'Agni, upon' (*praty agniḥ*: iv. 13, 14) are addressed to the divinities mentioned by their characteristic names (*lingoktadarivata*)^a. But with the two (stanzas) 'He noted' (*bodhat*: iv. 15. 7, 8) the seer praises Somaka only.

प्रत्यपिरेव तु hm¹r, प्रत्यपिरित्युते b, प्रत्यपिरित्युते r¹, प्रत्यपिरित्युते fk—After 129^{ab} bfk have the following corrupt śloka—

सत्तमासुपसं देवी मध्यमं पुनरुत्तमम् ।

पृथक् च सह च सौति कर्मणो तत्प्रवर्द्धितम् ॥

—सोमकमेव तु hm¹r, सोमकमुपतिम् br¹r¹, उपतिः fk—The end of the *sarga* is here marked by र्द्ध in bbfkm¹.

* Cp Sarvānukramāni: *lingoktadavataṇ* to *ek*.

27. RV. iv. 18-30. Indra's birth and fight with Vāmadeva.

130. And with a view to (long) life for him the Āsvinis are praised with the two following (stanzas: iv. 15. 9, 10) Her unborn child (*garbham*) who said, 'I will not be born in the straightforward way (*aijyasā*)' ^a,

चायुषोऽर्थाय Bhm¹, चायुर्थाय r—अजसा न जनिये हं hm¹b, अजसा न जनिये ह f, अजसा नु जनियेऽह r, जनियाम r¹r¹r¹, जनियाय r¹.—पुषार्थं hr/fk, पुषाय b, पुषाया m¹.—गर्भमेव Am¹r¹n, गर्भ एव kr, गर्भमेव b, गर्भमेव f—तु Ar¹, तम् bkn

* Cp RV iv. 18 2 *nāham ato nīr aya durgahattat* On 130-132 cp. Sieg, Sagenstoffe, p. 179 f, cp also Pischel, Vedische Studien, II, pp. 42-44. The Nītumājarī on RV iv. 18 13 quotes 130^{cd} and 131^{ab}

131. (that is), her son Indra, Aditi, anxious for her own welfare, admonished (*anvāsāt*)^a. But he (Indra), as soon as born, challenged the seer to fight.

अन्वशाद् r¹r¹, अन्वश्याद् bfk, अन्वशात् r, अन्वशात् hdm¹, अन्वशाद् n—जातमाचो hm¹b, जातमाचम् r¹r¹r¹r¹, जातमाचो fk—जुहाव तु hm¹, जुहाव तम् bfk.

* That is, in RV. iv 18 2 *mā r-ātara amayā pattare kah* Dr. Sieg, Sagenstoffe, p. 80, line 2, and 82, note ⁴, would read *anvāsāt* in the sense of 'yielded' (*nachgeben*); but this would be like using the German 'sie ging ihm nach' in the same sense.

132. Vāmadeva, engaging him, after he (Indra) had thus done violence to himself (the seer)^a, for ten days and nights, vanquished him with might.

योधयन् hm¹r, योधयेत् r¹r¹r¹r¹(?), याधयन् fk, याधयन् b—राचीय r, राचाय f, राचिय m¹, राच्या च bk, राच्यय A.

* That is, after violence had thus been done to him by Indra = *indrena bahātīkṛta*

133. Gautama, selling^a him in the assembly of seers in the (stanza) 'Who this' (*ka imam* iv. 24. 10), himself for that

purpose (*tena*)^b praised (him with the stanza), 'None, O Indra' (*nakir indra* : iv. 30. 1);

स्वयं तेना^a hm¹r³, स्वयमेवा^a kr⁵r⁷, स्वयमेव (व्यभि^o) f, स्वयमेव^a b, स्वयमेवा^a r.

^a Cp. Sāyaṇa on RV. iv. 24. 9; Sieg, Sagenstoffe, pp. 90-96. ^b I take *tena* to refer to *vikrīṇan*; Dr. Sieg, however (who translates 132-134), Sagenstoffe, p. 95, takes it with the *pratīka* of iv. 30, = *tena sūktena*, 'with the whole hymn iv. 30'; against this is the fact that the hymn as a whole has already been mentioned (127) as one in praise of Indra, that the author in the present passage otherwise refers to single stanzas, and that it is contrary to the style of the BD. to refer with *tena* to a following *pratīka* instead of saying *nakir indrety anena* or *etena*.

134. and in the (stanza) 'What! then art thou' (*kim ād utāsi* : iv. 30. 7) he halfway (*ardhe*)^a dispelled his wrath. Then the seer his (Indra's) form and heroic deeds, his valiant exploits,

मनुमधे^a Am¹, मनुमधे b fkr², मनु मधे r.—धैर्यकार्याणि hm¹r, वीर्यकार्याणि f b k, धैर्याद्याण्याणि r¹, धैर्याद्यध्याणि r⁴r⁶.—तान्वृषिः hm¹r, तान्वृषिः b fkr⁵, चारिषु r¹r⁴r⁶.—
The end of the *varga* is here marked by २७ in hm¹b, not in k.

^a The reading *madhye* is probably an explanation of *ardhe*.

135. and his various deeds proclaimed to Aditi. 'I' (*aḥam* : iv. 26) is self-praise in a triplet: for there is praise (in it) as if of him (Indra)^a.

संस्तवस् hdm²r³, *संस्तवस् b fkr²r⁶.—सुतिरिवास् हि r⁵r⁷, सुतिर्द्धतस् हि h d r, सुतिचिवास् हि b, सुतिविसस् हि fkr².

^a That is, the seer praises himself as if he were Indra; cp. *Sarvānukramapī*: *indram ivātmānam rāis tuṣṭāvendro vātmānam*. Cp. Geldner, *Vedische Studien*, iii, p. 160, note ³, and Sieg, Sagenstoffe, pp. 87 and 95, note ³.

136. With the following nine stanzas (beginning) 'Before all birds this' (*pra su ṣa vibhyaḥ* : iv. 26. 4-7; 27. 1-5) there is praise of the eagle. In the hymn of five stanzas 'Thee' (*tvā* : iv. 28) Indra is praised together with Soma.

लेति br, लेन m¹, लेव hr¹r⁴, ले f k.—सोमेनेन्द्रः सुतः सह bkr, सोमेनेद्रः सुतः सह f, सोमेन्द्रौ च सुतः सह h d r³, सोमेन्द्रौ च सह सुतौ m¹, सोमेन्द्रः संसुतः सह r¹r⁴.

137, 138. Krauṣṭuki regards this praise to be chiefly addressed to Soma; while with the triplet 'Even of the Sky' (*divas cid* : iv. 30. 6-11) the teacher Śakatayana considered the middle Dawn

to be praised with Indra And in the stanza here 'Good wealth' (*vāmam* IV 30 24) Bhaga, Pūsan, and Aryaman are praised

सोमप्रधानान् *br*, *प्रधानम् *Am¹ fkr²* — कौटुकिर् *hd* कौटुकिर् *skm¹ r*, कौटुक *r¹ r⁴ r⁶*, कौटुकः *b* — चेतो *Am¹* चानेन *fbr*, चानेन *k* — वृषेनेष्ट्रेण ससुताम् *hm¹ b fkr*, ते वृषेनेष्ट्रे ससुता *r¹ r⁴ r⁶*

138 मेने आचार्यः *b fkr*, मेने आचार्यः *r² r⁶ r⁷*, मेने स्वाचार्यः *hm¹ r* — वाममृचि ससुताया *hd* वाममित्यसुतायाच *r* वाममित्यचि संसुता *B* — मगः *hd*, मनः *b*, नमः *k* नम. नमः *f*

B 139 Pūsan is (here) called 'Karūlatin'^a according to a Vedic text (*śruti*)^b he is 'toothless' Āśvalāyana says that (the stanza) 'Of us most excellent' (*asmākam uttamam* IV 31 15) praises the Sun^c

ककुलतीति *fkr* कसूततीति *b* — स्त्रीतीत्याहा^a *r*, स्त्रीतीत्याहा^a *b* स्त्रीताद्याहा^a *f*, स्त्रीतीत्याहा^a *m* — This sloka (139) is not found in A. — *m¹* omits 138^{ab} as well as 139 probably owing to 138^{ab} and 139^{cd} ending similarly (याकट)ायनः and (यल)ायनः — The end of the *varga* is here marked by र्च in *b f*, after याकटायनः (138^{ab}) in *m¹*, after 138^{cd} in *hd*, not at all in *k*

^a The word occurs in RV IV 30 24, which is commented on by Yaska, Nirukta vi 30, 31, cp Roth, Erläuterungen, pp 96 97 ^b That is, SB I 7 4⁷, quoted by Yaska, Nirukta vi 31 ^c There is no reference to this statement in the Sarvanukraman!

29 The steeds of the various gods.

140 The horses of Indra are Bays (*hari*), the horses of Agni are Ruddy ones (*rohita*); those of Sūrya are Fallows (*harit*), and those of Vāyu Teams (*niyut*)^a

हरयो ह्यथा *hm¹ r b*, हरया ह्यथा *f*, हरयाद्यथा *k* — चपेरयासु *r¹ r⁴ r⁶ b fkr² r⁵*, च्यसु *hkr*, च्यस्य *m¹* (cp वारस्य in *v r* on 1 107) — हरितस्य *hm¹ r*, हरितः प्रीता *B*

^a This and the following two slokas closely follow Naighantuka 1 15

141. The Ass^a is associated (*sahita*) with the Aśvins, and Goats are the steeds (*vajin*) of Pūsan, but Dappled mares (*prsatī*) are the horses of the Maruts, while ruddy (*arunī*) Cows are those of the Dawns

रासमो *fkr² r⁶ r⁷ m¹*, रासमो *hkr²*, रासमा *br* (the Naighantuka has रासमावश्विनो., but the *तो before इश्विन्याम् in all the MSS seems decisive in favour of रासमो) — सहितो *hdm¹ r²*, महितो *fkr* मोहितो *r² r⁶ r⁷*, रोहितो *br* (this is an evident substitution in order to get a plural agreeing with रासमाः) — पूषस्य *hm¹ r*, पूषसु *B* — पृषत्यो *br² r⁷*,

वृषयोत्या° f, वृषयोत्या° k, वृषतो hm¹r.—तथोपसाम B, तथोपसः hdm¹r (अरुणो गाव उपसाम Naighaṇṭuka).

* Cp. my 'Vedic Mythology,' p. 50.

142. The steeds of Savitr are Duns (*śyāvāḥ*); the Multifarious (*viśvarūpā*)^a is (the steed) of Bṛhaspati. Now these too are praised with (their) deities, otherwise^b but seldom.

श्यावा hm¹rf, श्यामा r¹r¹r², श्यावा bk.—देवतामिषु hm¹r, देवतामिष B.—सूयन्तेऽप्यल्पशो hm¹r³, सूयन्तेऽप्यन्ते r¹r¹r², सूयन्ते स्वल्पशो br (°यन्ते r), सूयतस्त्वल्पशो f.

* Conceived as a cow; cp. above, iii. 85, 86 (the nectar-yielding cow of Bṛhaspati).

^b That is, when mentioned alone, without being associated with the gods.

143. (The god) whose weapon and vehicle appear here in a laudation should be recognized as the one praised; for that (god) is in many ways the soul (*ātman*) of it^a.

तमेव तु br, तमेव न hd, तमेव (no तु) fk.—विद्यात्तस्त्रा° hm¹r, विद्यात्तस्त्रा° b, विद्यात्तस्त्रा° fk.

* That is, manifests himself in the weapon or vehicle; cp. above, i. 73, 74.

144. 'Two small girls' (*kanīnakā*: iv. 32. 23, 24), the remainder of the hymn^a, is here called a praise of the two Bays (of Indra)^b. And the four (words) after it^c, (viz.) *vidradhe* (and the rest) are to be recognized as liable to phonetic combination (*apragrhyānī*)^d.

हयो° b, हयो°: r, हयो° fk, धर्धश hm¹r², धर्धस r¹r¹r².—इहोच्यते bkr, उच्यते hm¹.—चत्वार्यतश्च वि° hr, चत्वारि परमा bkr²r¹r².—°ज्ञेयान्यप्र° hrk, °ज्ञेयान्यप्र° b, °त्रेयान्यप्र° r²r¹r².—विद्रधे hdm¹, विद्रधे: r, विद्रवः b, विद्रवः f, विंदवः k.—The last pāda is repeated in fk as follows: °न्यप्रगृह्यानि विद्रवः (विंदवः k) ॥ न्या प्रतिगृह्यानि विः ॥—The end of the *varga* is here marked by २९ in hm¹bf, and by २९ in k.

* That is, the hymn which as a whole has already been stated (above, 127) to be an Indra hymn, and of which these are the last two stanzas.

^b Cp. Nirukta iv. 15: *śvayajī saṁstavaḥ*, and *Sarvānukramāṇi*: *antyaḥhyām indrāśvau stutau*. The list of the steeds of the gods given in 140–142 is by way of introduction to the statement about iv. 32. 23, 24.

^c *Ataḥ*, that is, after the word *kanīnakā* in the text of iv. 32. 23. ^d That is, the four words *vidradhe nava drupade arbhake* are to be taken not as duals, but as locatives singular, in agreement with the Pāda text and Śākapūṇi's opinion stated by Yāska in Nirukta iv. 15 (on RV. iv. 32. 23): *kanyayor adhiṣṭhānapravacanāni sapṭamyā ekavacanānī śākapūṇiḥ*. Cp. *Vedische Studien*, iii, p. 88, note 2; Oldenberg, *Prolegomena*, p. 532 (middle). Owing to the corrupt readings of b in BD. iv. 144, Meyer, *Ṛgvidhāna*, p. xxvi, was erroneously led to suspect the existence of a *kṛila* after RV. iv. 32.

1. Deities of RV. iv. 33-52.

1. (With) 'Forth' (*pra*· iv. 33. 1) begins a group of five hymns addressed to the Rbhus (iv. 33-37). Following that are three (hymns) addressed to Dadhikrā (iv. 38-40); but the stanza which is at the head of the hymns addressed to Dadhikrā (iv. 38. 1) praises Heaven and Earth.

दाधिकाया hdb, दधिकाया r³r⁵, दाधिकाया m¹r, दाधिकाया f, दाधिकाया k, दधिकाया r²—मुखे तु या hm¹r³r, (ग्राम) उतो हि वाम (pratika of iv 38 1) br⁵, क्षुतो हि वाम fkr² The reading मुखे तु या (cp मुख्या in 37) seems to be favoured by the *Sarvāṅkramanī*: दाधिक हि वावापुचिवावा.

2. Then with indirect (*parolṣa*) expressions (*vāc*) and names the three, Agni, Vāyu, Sūrya, are praised in the stanza, 'The Swan dwelling in light' (*hamsaḥ śuciṣat*: iv. 40-5). [40/5,

अमुतो dr, अमुता m¹, अमुतोर् hb, अमुतोर् fk (the र् is doubtless due to that of the preceding परोक्षेर् and the following वाग्मिर्) — वाममिथ hd, वाममिक्षु br, वाममि m¹, वाममुभि fk.—*यचि A, *युचा B.

B 3. In the Aitareya (Brāhmaṇa) 'The Swan' (*hamsaḥ*: iv. 40. 5) is prescribed as having Sūrya for its deity^a. Now (there follow) two hymns addressed to Indra-Varuna (iv. 41, 42), then three (iv. 43-45) addressed to the Aśvins (beginning) 'Who?' (*kah*: iv. 43. 1).

भूते hm¹r, इन्द्रास् bfk, इन्द्रात् r⁵ (this represents the pratika of iv. 41. 1, इन्द्रा) — *यिनानि कः r¹r²r³r⁵br², *यिनानि च hdm¹, *यिनापिकः (1) r.—3^d is omitted in fk.—3^{ab}, though found in Bm¹ only, is probably original, as ॥ is supported by the statement of the *Sarvāṅkramanī*: अन्त्या सौरी. Without it the *varga* would have an odd line, with it the *varga* has six śloka, like the first *varga* of the first and of the second *adhyaṃ*.

^a In AB iv. 20 5 this stanza is connected with the sun (*hamsa*)

4. In the (hymns) 'The best' (*agram*: iv. 46. 1), 'O Vāyu' (*vāyo*. iv. 47. 1), 'Enjoy' (*vhi*: iv. 48. 1-5) seven stanzas are declared to be addressed to Vāyu; and nine are addressed to Indra-Vayu, (viz) 'Indra' (*indraḥ*: iv. 47. 2-4) being three, (and) 'With a hundred' (*śatena*: iv. 46 2-7) being six.

विहील्लिपु hdm¹r, विहीलाद्याः b, विहीमांत्वा r⁶r⁷.—fkomit 4^{abc}.—इन्द्रास Ab, इन्द्रास fk, ऐन्द्रास r.

5. 'This' (*idam*: iv. 49), addressed to the deities mentioned in it^a, (and) the last couplet (10, 11) of 'He who has propped' (*yas tastambha*: iv. 50)—these eight stanzas^b are traditionally held to be (in) praise of Indra-Bṛhaspati.

तस्तमोत्तमो b, तस्तमित्यंतमो m¹, तस्तमोत्तमो hdr³ (०भी० r³), तमोत्तमो fk, तु तमोत्तमो r.

^a That is, Indra and Bṛhaspati.

^b That is, 49. 1-6 and 50. 10, 11.

6. That^a hymn, however, is addressed to Bṛhaspati; the two next (beginning) 'That' (*idam*: iv. 51, 52) are addressed to Uṣas. In the triplet 'Surely that king'^b (*sa id rājā*: iv. 50. 7-9) laudation of the function of the appointer of priests (*purodhātuh*) is expressed.

सूक्तं तु वाहस्यत्नम् hm¹b, सुराक्तं सू वाहस्यम् f, सुराक्तं भू वाहस्यम् k, वाहस्यत्नं तु तत्सुक्तम् r.—In most of the MSS. the syllable तद् has dropped out after तु, partly perhaps owing to a misunderstanding of the following इदम्; in the reading of R the words have been transposed to normalise the metre (cp. above, iv. 102).—परि m¹b f k r, परं b, परिं d.—पुरोधातुः br, पुरोधातु fk, पुरोधात्तु hd, पुरोधातुः m¹.—कर्मशंसा m¹r, कर्मशंसा f, कर्मशंसा h.—The end of the *varga* is here marked by १ in hb f k, not in m¹.

^a That is, RV. iv. 50.

^b Cp. AB. viii. 24-26, especially 26. 2; also Śāyana, introduction to RV. iv. 50. 7.

2. Deities of RV. iv. 53-58.

7. There are two hymns addressed to Savitr (beginning) 'That' (*tat*: iv. 53, 54); 'Who?' (*kaḥ*: iv. 55) is addressed to the All-gods, while that which follows (viz.) 'The mighty' (*mahī*: iv. 56) is addressed to Heaven and Earth. But (in the hymn) 'Of the field' (*kṣetrasya*: iv. 57) the (first) three (stanzas) are addressed to the Lord of the Field, while the next stanza, 'Prosperously the steers' (*śunam vāhāḥ*: iv. 57. 4), has Śuna as its god.

परं तु यत् A, परं यत् m¹, तत्परं च r, तत्परं च b, चमुत्तरं च fk.—तिस्रः चैवपत्याः br, तिस्रः चैवपत्या fk, चैवपत्यञ्चसु hdm¹r³ (वे० r³): the reading of the Sarvānukramaṇī तिस्रः चैवपत्याः has decided me in favour of the reading adopted in the text (cp. above,

in 111) The तु which has dropped out after तिस्रस् (making the pāda one syllable short) I have restored from the reading तुचक्षु — शुनदेवी hm¹r, शुनदेव br²r²r¹, शुनं देव fk — लृगुत्तरा m¹, लृगुत्तरा fr²r²r¹, त्रिगुत्तरा k, प्रगुत्तरा: b, लृगुत्तमा r, लृगुत्तमा hd

8. Śuna here is Vāyu, Sira is Sūrya (for) they say that Śuna and Sira are Vāyu and Sūrya Yāska, however, considered Śunāsira to be Indra^a, (and) Śākrapūni thinks those two (Śuna and Sira) to be Sūrya and Indra^b.

यास्क इन्द्रं तु hm¹r, इन्द्रं यास्कश्च bfs — सूर्येन्द्रो ती br, सूर्येन्द्रो तु s, इन्द्रासूर्यो b, इन्द्रासूर्यो f, इन्द्रासूर्यो k

^a His view, in Nirukta ix 40, agrees not with this, but with the explanation given in 8^d *śunāsira* *śano rāyuh* (*śa ety antarikṣe*), *sira ādityah saramāt* Yāska does not quote Śākrapūni's view ^b This śloka is quoted by Śaṅkaraśiṣya on RV iv 57

9. Now these two, Śuna and Sira, are praised in the fifth (stanza iv. 57 5), while there are two (6, 7), the sixth and the seventh (stanzas), to Sitā The verse (pāda) 'Prosperously our shares' (*śunam naḥ phālāḥ* . iv 57. 8^a) praises agriculture; 'Prosperously the ploughers' (*śunam līnāsāḥ* iv. 57. 8^b), men who live by agriculture.

दे तु सीतायै पट्टी A, दौ तु सीतायै पट्टी m¹, सीतायै पट्टी लच b f k r (शी^o b, शि^o f, सि^o k)

10. Parjanya is here praised in the third verse (iv. 57. 8^c), while the seer pronounced the last (verse) with a desire of wealth (iv. 57. 8^d). Or (it may be said) the whole hymn praises agriculture. 'From the ocean' (*samudrāt* : iv. 58) belongs to the Middle Agni.

क्षुतः पादेऽथ पर्जन्यस् Am¹, शुनं पादे पर्जन्यं b f k r — यत् त्वस्तृपिर् m¹, यं त्वस्तृपिर् hd, अन्त्यक्षृपिर् r², अन्त्यान्त्यक्षृपिर् r¹r¹r², भीनृपिः b f r, तीनृपिः k. — धर्मकामो hm¹r², धर्मकामो r¹r¹r², छपिकामो b f k r — छपि वा hr b f k, छपिवद् r¹r¹r².

11 As mentioned in a Brāhmaṇa it is indicated as addressed either to the Sun (*āditya*) or to Agni; for it appears as an Ājya hymn^a; or some speak of it as (in) praise of Waters or (in) praise of Ghee, (or) as addressed to Cows, (or) to Sūrya^b.

आपेयम् f k r²r²r¹, ह्यापेयं Am¹b — वाणाज्यमूक्तं m¹r¹r¹r², वाणाज्यमूक्तं h d r², यदाज्यमूक्तं r, यदाज्यमूक्तं f, याज्याज्यमूक्तं b — हि दृष्टं Am¹b, मदिष्टम् f k r²r²r¹ — गव्यमेके

सौर्यमेतद्वदन्ति Δm^1 , गवां सुतिं वा सूक्तमेतद्वदन्ति r, गवां सुति वा सूक्तमेतद्वन्ति f, गवां रक्तति वा सूक्तमेतद्वदन्ति k, गवां सुतिं च गवा सूक्तमतद्वदन्ति b.—The end of the *varga* is here marked by २ in $hm^1 bfk$.

^a RV. iv. 58 in AB. v. 16. 6 is stated to be the Ājya Śastra of the seventh day: *samudrād ūrmīr . . . iti saplamasyāhna ājyaṃ bhavati*. (The reading of $h\dot{a}r^3$ alludes to AB. v. 16. 1: *yad vā āiti ca prāiti ca tat saplamasyāhno rūpam*.) [¶] Op. Sarvāukramāṇi: *samudrād . . āgneyaṃ . . sauryaṃ vāpaṃ vā gavyaṃ vā ghyastatir vā*.

Maṇḍala v.

3. Deities of RV. v. 1-28. Story of Tryaruna and Vṛśa Jāna.

12. The Atris having dispelled the eclipse of the sun decreed (*dṛṣṭam*) by Svarbhānu, praised Agni with the twenty-seven hymns 'He has awoke' (*abodhi*: v. 1-28)^a.

स्वर्भानुद्वृष्टं $hm^1 r b f k$, स्वर्भानुदिष्टं $r^2 r^5 r^7$.—°स्वापहत्य hm^1 , °स्व अपहत्य r, °स्वापाघ्नन्ते b, °स्वापाघ्नन्ते $r^2 r^5 r^7$, °स्वापाघ्नन्त्य k °स्वापाघ्नन्ते f.

[¶] That is, including 28, because the Āprī hymn, v. 5, is left out of account; cp. note ^a on iv. 16.

18. Traivṛṣṇa (Tryaruna), Trasadasyu, Aśvamedha, R̥ṇamcaya may be observed as objects of praise in various passages in the (hymns of the) Atris^a.

च अश्वमेध $m^1 r$, चाश्वमेध $h\dot{a}d$.—अश्वं चयः $h\dot{a}d m^1$, also in $b f k r^2 r^5$ (where this śloka comes later), इति चयः r.—परीक्षाः $h\dot{a}r$, परीक्षा $m^1 f$.—This śloka is omitted here by B ($b f k r^2 r^5$), but occurs after 28 in the following form:

त्रैवृष्णस्त्वृणो राजाचाश्वमेध अश्वं चयः ।

सूयमानाः परीक्षाः स्युरविध्वेति क्वचित्क्वचित् ॥

m^1 (also r) has this śloka, both here with the reading of A, and afterwards with that of B, viz.:

त्रैवृष्णस्त्वृणो राजा अश्वमेध अश्वं चयः ।

सूयमानाः प्रतीक्षा स्युरविध्वेव क्वचित्क्वचित् ॥

^a The general remark made in this śloka serves as an introduction to the story of Tryaruna. I do not agree with Sieg, Eagenstoffe, p. 74, note ², in thinking this śloka more appropriate after 28, nor in reading इति चयः instead of अश्वं चयः. In my text, however, the third *varga* in this way has six ślokas and the sixth only four, instead of both having five.

14. King^a Tryaruna, son of Trivrena, of the race of Ikṣvāku, was riding in his chariot, and his domestic priest, Vṛśa, the son of Jana, took the horses' reins

ऐत्वाकृ Am¹n(gh), ऐत्वाकृ fkrn(abem), ऐत्वा b — संजया^o MSS, स खया^o n — दृयो hrb, दृयो fkr²

* This story (14-23) is quoted in the Nīṭumajjarī on RV v 2 9. It is also given by Śāyana on RV v 5 1, in two metrical forms, as derived from the Śātyāyana and the Tāndya Brāhmaṇa. The whole story is examined by Sieg. Sagenstoffe, pp 64-76. Cp Hillebrandt, ZDMG xxxv, pp 248 ff, Geldner, Festgruss an Roth, p 192, Oldenberg, SBE. xlv, pp 366 ff, Ludwig, Rig-veda, iv, p 324

15. The chariot, as it went along, cut off the head of a Brahman boy, and the king said to his domestic priest, 'You are guilty.'

धेन hm¹r, धेनं bfk n — राजेन A, राजा तं B

16 He (Vṛśa) having had revealed to him Atharvan spells and having (with them) brought the boy back to life, left the king in anger and betook himself to another country.

शिशुं A, सुतं bfn, सुतं k — अन्यदेशं hm¹fk n, अन्य देशं br.

17. In consequence of the departure of the seer, the heat of his (the king's) fire also disappeared, for none of the oblations cast on the fire were (any longer) cooked

ननायास्व hm¹r²fkr²r²n(ab), ननायास्व b, ननायाच r, ननायाच n(c) — अयेः Ab, अये fkr, गुरोः r¹r²n — प्राक्षानि hm¹rbfkr²r², प्राक्षानि r¹r⁴r⁶. — हव्यानि hm¹r, पच्यानि r¹r⁴r⁶, शक्यानि fkr², चाक्षानि b, चाक्षानि r⁶n — हव्यथत hdr¹r⁴r⁶, अपच्यनि m¹, अपच्यन्त b, अपवहते fkr², वीर्यन्ते r²n — The end of the varga is here marked by ३ in hbf, not in m¹k.

4 Story of Tryaruna (continued).

18 Hence the king distressed went to Vṛśa Jāna, propitiated and brought him back, and again made him his domestic priest.

सो hbfkn, wanting in r — तम् hm¹r²r²r²n, तम् b, तं(?)f, ताम् k, च r. — आनीत्या hm¹r, आनीय bfk n. — दृशं जानं hdr, दृशं जानं m¹, दृश यातं fkn, दृश यानं b the Śarvānukramanī and the Tāndya Brāhmaṇa have the form दृशो जानः (see Max Müller, RV.² vol II, p 35, near bottom) Mitra, however, has the marvellous note: सवृषं यान-मित्येष पाठो भवितुमर्हति (sc)

19. Vṛṣa being propitiated sought for the heat^a of the fire in the king's house, and he found a Piśācī as a wife of the king.

स प्रसन्नो hr, प्रसन्नो स hḍ, प्रसन्नो (no स) m¹, अप्रसन्नो n, स मत्तो f, स मतो k.—
निष्कृद्धरम् m¹, निष्कृद्धरम् hḍr, निष्कृद्धरम् b, निष्कृद्धरम् fk.—पिशाचीं तां r³b¹r⁷,
पिशाचीन्तां f, पिशाचीं च r, पिशाची लं hḍ, पिशाचिलं m¹.

^a I take this word (*haram*) for the neuter word *haras*, 'heat,' irregularly used as a masculine. Sieg, p. 68, regards it as another word (*hara*, masc.), meaning 'robber' (Räuber). This does not seem likely, especially as *haras* again occurs (in 21) in the sense of 'heat.'

20. Having seated himself with her upon the cushion on a stool, he addressed her with the stanza, 'Whom do you here?' (*kam etaṃ tvam*: v. 2. 2).

नियत्युः hm¹r, नियतेः b, निचासः f, निवासः kn.—आसयां hm¹bn(ab), आसयां f,
मासं यां rn(o), मासायं k.—त्वमिति लृचा hm¹r, त्वं युवत्युचा b, त्वं युवेत्युचा r⁵n, त्व
युवेत्युचा k, त्व युवेत्युचा f.

21. Speaking of the heat (*haras*) in the form of a boy^a he addressed her (thus). And when he had uttered the (stanza) 'Far with light' (*vi jyotiṣā*: v. 2. 9) the fire suddenly flamed up,

हरः hm¹r b f kn, नरः r¹r⁴r⁶.—ध्रुवंस r²n, ध्रुवंस b f k, वृशस hḍr, दृशस m¹.

^a Sieg, Sagenstoffe, p. 70, notes¹, compares *agni humāra*, giving references.

B 22. repelling (*sahamāna*) him who approached and illuminating what was (already) bright;

and it burned the Piśācī where she sat.

22^{ab} is in B only (b f k r² r⁷).—समायातं f r² r⁵ r⁷, समायातं bk.—प्रकाशयन्
r² r⁵ r⁷, प्रकाशयत् b, प्रकाशयान् fk.—तां स hḍr, तांश्च m¹, तां तु b kn, तं B f.—
यत्रोपविशत् h b r, यत्र चोपविशत् f, यत्र यत्र निविशत् n(o), यत्र यत्र निवाशत् n(abm).—
The end of the *varga* is here marked by B in b f k, not in hm¹.

5. References to RV. v. 2. 2, B in other works. Deities of RV. v. 29-40.

23. This couplet^a is mentioned (*parāmṛṣṭa*) in the Brāhmaṇa of the Bhāṭlavins:

B such is the Vedic passage (*śruti*) (quoted) in the work entitled Nidāna of the Sāmavedins^b (*chandoga*).

मलविब्राह्मणे b , मलविब्राह्मणो r^5 , मलामिब्राह्मणो $fk r^2$, मामवीब्राह्मणो $hm^1 r$, वलविब्राह्मणे $n(c)$, वलविब्राह्मणे $n(ab)$, मलविब्राह्मणे $n(h)$ मलावीब्राह्मणे $n(g)$ — 23^d is found in II and m² only, being wanting in A—इति युतिः $bfm^1 r$, इति युतिः k , इयं युतिः n

* That is, the two stanzas v 2 2 and 9 † That is the Nidāna book contains a quotation mentioning these stanzas from the Bhallavi Brāhmaṇa. If the Nidāna-sūtra is meant, the quotation in question cannot be traced in the published text see Sieg, Sagenstoffe, p 65

24. The mention (of them) is probably (*bhaved eva*) with reference to this hymn (as a whole), for exoteric (*bāhya*)^a formulas are to be found enjoined by the requirements (*dr̥ṣṭa*) of a ceremonial rule (*vulhi*)

मवेदेव $hm^1 r$ मवेदेव b , मवेदेश fk —अवेद्यया $hm^1 r$, विवेद्यया $bfr^2 r^5 r^7$, विवेद्यया k —वाक्यायेषा हि Am^1 , वाक्या हि bfk , वाक्या मन्त्रा हि $r(r^2 r^5 r^7)$ this looks as if two syllables had dropped out in B, and मन्त्रा had been supplied in some of the MSS from the following line (ब्राह्मणे मन्त्रा)—विधिदृष्टेन Am^1 , विधिगद्देन r , विविगद्देन bfk —चोदिता $Am^1 k$, चोदिताः bfr

* That is, a Brāhmaṇa sometimes applies mantras from a Veda other than its own, if the ritual necessitates their use I am, however, very doubtful about the emendation *bāhya*, which may entirely vitiate the sense of the line

25 Formulas (thus) appear in a Brāhmaṇa pointed out in a particular passage (*ekadeśa*)—so the Āpri stanzas of Jamadagni^a and the stanzas relating to the drops of ghee (*stolūya*)^b in the Aitareya.

एकदेश $hm^1 r$, एकदेश fk , एकदेश b —जामदग्न्यस्तथाप्यस् m^1 , जामदग्न्यस्तथाप्यः $r^1 r^1 r^1$, जामदग्न्यस्तथाप्य b , जामदग्न्यो यथाप्रीयः r , जामदग्न्यो यथाप्रीयः r^2 , जामदग्न्यो यथाप्रीयः—स्त्रीकीयान् Br^2 , स्त्रीकीयान् hm^1 , स्त्रीतीयान् r

* That is, RV. = 130, quoted in TB iii 6 3¹ as well as in VS xxix 25, cp. above, ii. 156, and below viii 37 † RV i 75 and iii 21, quoted in TB iii 6 7¹ as well as in Alt ii 12 3 6 (cp commentary, Aufrecht, p 258)

26 Now the fifth hymn here is (made up of) the Āpri stanzas 'To the well-kindled' (*susamiddhāya* : v. 5 1) The stanza 'Thereon' (*edam* . v. 26 9) is optionally (*ia*)^a addressed to the All gods, and the last (stanza) in the last hymn but one^b (v. 27. 6) is addressed to Indra-Agni

आग्निः fkr, आग्निः b, आग्निः hdm¹, आप्नः r¹r³r⁴r⁵.—अत्र तु hm¹r, अत्रिषु B.—
एदम् Af, रोदम् kr², पदम् b, एतद् r.—वा अन्वा r, वांत्वा hf b, पांत्वा k.

^a The *Sarvānukramanī* has *antya liṅgoktadevatā*, but the commentator Jagannātha explains: *antya vaiśvadevī vā*. ^b Cp. above, v. 12.

27. There are twelve hymns addressed to Indra (beginning 'Three' (*trī*: v. 29-40); but here *Uśanā* is praised with the verse (*pāda*) '*Uśanā*' (*uśanā*: v. 29. 9^a) and also with that (which begins) 'When together to you two' (*saṃ ha yad vām*: v. 31. 8^a).

ऐन्द्राणि द्वादश चीक्षु^o m¹, चीक्षीक्षु^o hdr, आन्यु^o b, चीद्राद्वादश सूक्तायु^o f, द्वादशान्यादीन्यु^o r⁵r⁷.—त्वच Am¹r², यच b fkr.—उशनेति तु hm¹r, उशनेति च b fkr.—पादेन सं ह यद्वाग्नेन च A, पादो यः सं ह यदां परय यः B (परस्त्रयः r⁶r⁷).—The end of the *varga* is here marked by ॥ in b fkr, not in hdm¹.

6. Atri's praise of gifts.

28. And in the (stanza) 'O Indra and Kutsa (*indrākutsā*: 5. 31. 9) Indra is praised with Kutsa; and in the five stanzas 'When thee, O *Sūrya*' (*yat tvā sūrya*: v. 40. 5-9) the feat of the Atris is celebrated^a.

^a After this B (b fkr²r⁵) and m¹ add the śloka which in A forms an introduction to the story of *Tryaruṇa* (see note on v. 13).

B 29. In^a the (hymn) addressed to Agni, 'With a wagon' (*anasvantā*: v. 27), the seer Atri himself, pleased with his gifts, proclaimed these (kings)^b as royal seers^c, so say some (authorities).

स्वयम् b fkr, स्वयम् m¹.—राजर्षीन् br, राजानान् m¹, राजसान् f k.

^a The following seven and a half ślokas (29-36^{ab}) are not found in A. ^b Referring to the four kings mentioned in v. 13, which in B immediately precedes the present śloka. *Rṇapcaya*, however, does not appear in this hymn (cp. below, 33).

^c This must mean that Atri merely introduces the subject of their gifts to him, but that the three kings are the seers of the hymn as a whole, according to the view of some authorities. According to the main statement of the *Sarvānukramanī* the three kings are the seers of the hymn; and according to the *Āṅgānukramanī*, v. 13, 14, *Tryaruṇa* and *Trasadasyu* are the seers of v. 27. 1-3, and *Aśvamedha* of 4-6.

B 30. There also appears (here) a prayer to Agni^a on their behalf (*ebhṛyah*) in consequence of (their) request (*adhyeṣaṇāt*)^b. Ten thousand, three hundred and twenty kine^c,

आशीर्येषाक्षिभ्यो r, आशीर्येषाक्षिभ्यो b, आश्र्येषाक्षिभ्यो f, आश्र्येषाक्षिभ्यो m¹ —
अभि br, पि m¹k —विशति b, विशति: m¹r f

* In RV v 27 1. 2 3
reference is probably to RV v 27 4

^b That is, to the seers to officiate for them, the
^c Cp RV. v 27 1, 2 *daśābhīḥ sahasraś*

śata ca vīmśatim ca gonām

B 31. (and) is golden wagon with two oxen^a, king Tryaruna gave to Atri. And Aśvamedha (gave) a hundred oxen, Trasadasyu much wealth

श्रीष्यं fm¹, श्रीष्यं k, श्रीष्यं b —शृपोऽचये r, शृपोक्षये b, शृपोक्षमे f, शृपोक्षमः
m¹ —अद्यमेधः m¹, अद्यमेध fkr, अद्यमेध b —चोषा m¹, चोषा f, चोषा k, चोषास
r (RV v 27 6 अतश्च . चक्षत्.) —The end of the *varga* is here marked by ६ in bfk, not
in m¹, nor of course in h

^a Cp RV v 27 1 *anasyanto , gava*

7. Rnamcaya's gifts to Babhru. Deities of RV. v. 41-51.

B 32 Others say that he (Atri) addressed this hymn to the kings, for one cannot give to oneself^a, (and) the seer received (the gifts) from (each) king.

वमाय r, वमास m¹, वमास bfk —आत्मा हि नात्मने bm¹, आत्मा हि नात्मने k,
आत्मा हिनात्मने r —अग्रहीनृपतेर्हयि: r, अग्रहानृपितो हयि. m¹, अग्रहानृपित अयि: f,
अग्रहानृपतेर्हयि: b

^a This alternative view, that Atri is the seer of the whole hymn, is stated on the
same ground by both the Śarāṇukramanī (*nātmātmane dadyaś śis sarvāśo atris keśi*)
and in the Āraṇukramanī (v 14, 15) 'or Atri Bhauma alone is here the seer, for in
the act of giving (read *danakriyayam*) one and the same person cannot be proclaimed (*na
śaryate*) as both giver and receiver' Cp Śadgururūpa, p 115

B 33 Rnamcaya chose the seer Babhru^a, son of Atri, to officiate as priest at a Soma sacrifice in which a thousand sacrificial fees were bestowed So he (Babhru) sacrificed for him (Rnamcaya)^b

अत्रिः मुत्तमृषि बभ्रुम् rn, गौरीवीतिमृषि श्राक्त्यम् m¹, गौरीवीतिमृषि श्राक्त्यम् b
गौरीचिनिमृषि श्राक्त्यम् f —सोऽययाजयत् rn सोऽययाजयत् bfk m¹

^a Gauriviti (the reading of bfm¹) cannot be right, as he is the seer of v 29, while
the hymn in question is v 30 (see 36), in which Rnamcaya and Babhru are mentioned
together (v 30 14), cp Śarāṇukramanī on v 30 *śabāśar rnamcayo 'py atra rāj*
stutah ^b 33-36^{ab} are quoted in the Nītimāñjari on RV v 30 15.

B 34. And the king of the Ruśamas^a (*rauśama*) gave him four thousand four hundred (cows)^b and a golden caldron^c (*mahāvīra*).

ददौ च रीशमो n, ददौ न रीशनी fk, ददे रागो रीशनी b, ददौ तदीशनी r, ददौ तदाशनी m¹ (cp. note *).

^a Cp. RV. v. 30. 14: *ṛṣamcaye rājani ruśamānām*. ^b Cp. RV. v. 30. 12: *gavāṃ catvāri dadataḥ sahasrā ṛṣamcayasya*. ^c Cp. RV. v. 30. 15: *gharmaḥ . . taptaḥ pravṛje . . ayasmayāḥ*.

B 35, 36. And he received golden caldrons^a for the Pravargya rites. And having received (them), the seer as he went along was questioned on the way by the Middle Agni as well as by Indra^b; and he related (all) this with the four (stanzas) 'This good' (*bhadram*: v. 30. 12–15)^c.

The next eleven^d (hymns) after this (beginning) 'Who pray of you two?' (*ko nu vām*: v. 41–51) are addressed to the All-gods.

प्रवर्गेषु m¹n, प्रवर्गेषु b, प्रवर्गेषु fkr.—प्रतिगृह्य ऋषिर् m²nr, प्रतिगृह्यमृषिर् b, प्रतिगृह्य ऋषिर् fk.—36. तत् fbm¹r, चत् ka.—°देवानि एका° r, °देवीन्व एका° b, °देवान्य एका° f, °देवान्यिका° hr¹.—पराख्यतः hm¹r, पराणि तु bfr⁵r¹.—The end of the *varga* is here marked by ७ in dbf, not in m¹k. In A the *varga* would have only one line.

^a *Mahāvīra*, otherwise *gharma*, is a kettle for heating milk at the Pravargya or introductory ceremony of the Soma sacrifice.

^b This is to explain how Agni is addressed in stanzas 12, 13, 15 of RV. v. 30, which is a hymn addressed to Indra. ^c That the preceding passage (29–36^{ab}) belonged to the original text of the BD, is, in the first place, supported by the fact that it must have been known to the author of the *Sarvānukramaṇī*; for the remark *nātmātmāne dadyāt* is clearly borrowed from 32^c (*ātmā hi nātmāne dadyāt*) while the words *sarvāṇv atrīṇi kecana* are probably due to 32^{ab} (*rājñāḥ pratt ca tat sūktaṇ bābhāṣa iti kecana*). In the second place, the four *vargas* 6–9 have, in hd, only six ślokaḥ (instead of the normal number, twenty), and yet the end of the ninth *varga* is indicated in the same place (after 45^{ad}) and with the same figure in hd as in b.

^d Cp. *Sarvānukramaṇī*: *vaiśvadevaṃ vai tad* (*vai*=5, *tad*=6).

8. Detailed account of RV. 41–43.

37. (Then come) ten (hymns) addressed to the Maruts^a (beginning) 'Forth' (*pra*: v. 52–61). *Ṛā*, however, is praised in the stanza 'To' (*abhi*: v. 41. 19).

B In the third stanza 'Up' (*ut*. v. 42. 3) Savitr (is praised), Śaunaka said

प्रेति इलामोत्युचि तु क्षुता r , प्रेतिकाभोत्युचि तु क्षुता m^1 , प्रेतोकाभोत्युचि तु संक्षुता hd , प्रेतोद्गामोत्युचि तु संक्षुता r^2 , प्रेतोत्तामि न च्छुता $br^2 r^2 r^1$, प्रेतोत्तामि न च्छुता f — 37^{cd} in Bm^1 only—चदित्युचि तृतीयाया m^1 , द्वितीयोऽन्यया क्षुतः r , द्वितीयाया मविता शौनको व्रवीत् is the whole line in f , and द्वितीयायां शौनकोऽव्रवीत् in B

* Cp. *Sarānukramani* on v 52 *mārutam ha tat* ($ha=4$ $tat=6$)

38 The triplet 'Invoke' (*upa* v 42. 7-9) is addressed to Brhaspati; the next stanza (v 42. 10) is addressed to the Maruts, 'Praise him' (*tam u stuhī* v. 42. 11) is addressed to Rudra. But in the stanza 'Forth the fair praise' (*pra suṣṭutūh* v 42. 14),

$hm^1 bfk$ have no यो (the pratika of v 42. 10), which makes the first pāda one syllable short. I conjecture that तु has dropped out before तुषो. The reading of R, चयेति वार्हसत्यसृचो यो, makes the first pāda end in the middle of तुषो—रीद्री तु A, रीद्री स्यात् sk , रोम्यात् b

B 39 the deity is variously stated by Śaunaka and other teachers Śākapiṇi (considered) Ilaspati, Galava Parjanya-Agni,

39^{ab} is found in $bfkm^1$ only there is no reference to it in R (though some of his MSS must have it)—*रिता $m^1 k$, *रिताः bf —इक्षसतिः hd , इक्षसतिः r , इक्षसति m^1 , इक्षसन्ति sk , इक्षस्य b .

40 Yāska* thought Pusan, Śaunaka Indra to be praised, Bhāguri Vaiśvānara 'This' (*eṣaḥ* v. 42. 15) is addressed to the Maruts, 'Together' (*sam*. v. 42. 18) is addressed to the Aśvins^b.

मासृत्वप समाश्विनी $Am^1 bfk$, मासृत्वोपसमाश्विनम् r .

* RV. v. 42. 14 is not commented on in the extant text of the Nirukta ^b The *Sarānukramani* gives no details about RV. v 42 except on stanza 11 *ekadafi raudri*

41 'Adhvaryus' (*ādhvaryavaḥ* v. 43. 3) is addressed to Vāyu; 'The ten' (*daśa*: v. 43. 4) is addressed to Soma, while that which follows (v. 43. 5) is addressed to Indra.

B The following (6) 'They deck' (*añjanti*. 7) (praise respectively) Agni (and) the Kettle (*gharma*), and the stanza 'Hither' (*acha*. 8) praises the Aśvins

ऐन्द्री परा तु या hm^1r , ऐन्द्र्यर्गसावि ते r^br^1 , ऐन्द्यर्गसावि ते b , ऐश्वर्ये सावि ते r , ऐडसुखे सावि ते k (असावि ते is the pratika of v. 43. 5).—धर्म m^1b , धर्म fk .—परा-
जन्ति r , पराजन्त्य° bfk , पराजन्ति m^1 .—41^{cd} in Bm^1 only.—The end of the *varga* is here
marked by ८ in bfk , not in hdm^1 .

9. Deities of RV. v. 43 (continued), 44, 45.

B 42. 'Forth' (*pra*: v. 43. 9) (praises) Vāyu and Pūṣan. In the first hemistich (of) 'Hither' (*ā*: v. 43. 10^{ab}) Agni is here mentioned, and in the second (10^{cd}) the celestials (*divaukasaḥ*)^a are praised.

प्रेति वां r , प्रति वा b , प्रेत वा fk , प्र तव्यसः m^1 .—पूषणं चोर्द्ध्वं b , पूषणं चोर्द्ध्वं r , चोर्द्ध्वं k , पूषणं वार्ध्वं m^1 , पूषणं या चित्त्वर्ध्वं r .—सुता एति r , सुताविति bfk , सुवा-
विति m^1 .—This śloka is found in Bm^1 only.

^a This probably means the All-gods (cp. iv. 62): the expression in the text of RV. v. 43. 10 is *viśve marutaḥ*.

43. 'Hither' (*ā*: v. 43. 11) praises the Middle Vāc, then another (12), Bṛhaspati^a,

B 'The higher one' (*jyāyāmsam*: v. 44. 8) praises the Sun (*āditya*). Vāyu is here spoken of (in) 'Forth to you' (*pra vaḥ*: v. 44. 4).

43^{ab} in m^1 follows 46^{ab}.

^a The *Sarvānukramaṇī* gives no details for v. 43.

B 44. 'Him as of old' (*tap prathnāthā*: v. 44. 1)^a is addressed either to Soma (or) the Gods, or Indra, (or belongs) to Prajāpati. Kauṣītaki himself^b has spoken of this (hymn) as one in which the All-gods are indirectly addressed (*parokṣa*).

सोमी वा दीव्येन्द्री वा r , सोमी वादिद्वेन्द्री वा fk (ना k), सोमी वा दीव्येन्द्री वा b , सोमी वां द्विन्द्री वा m^1 .—प्रवायते: bfr , प्रवायते m^1 .—कौषीतकिः br , कौपीतकिः fk .

^a There is no statement about this stanza in the *Sarvānukramaṇī*. ^b That is, Kauṣītaki *Brūhmayā* xxiv. 9, where it is stated that three hymns, RV. i. 122; v. 44; i. 121, which are indirectly addressed to the All-gods (and, not having any deity specified, belong to Prajāpati) are inserted in place of others: *prājāpatyaṅy antruktāni parokṣa-vaiśvadevāny avadhīyante*.

B 45 Among these it is spoken of as the third^a after it comes the (hymn) 'I invoke the gods' (*devan hune* x 66)^b

In the couplet 'The Spouses of the Gods' (*devanām patnīh* v 47 7, 8) the spouses of the gods are praised

इदं परम् इदं परम् bsk, इदं परम् m¹—रिति तु hm¹r रिति च bsk—The end of the *varga* is here marked by ८ in hbf not in m¹k

^a That is I suppose according to its position in the RV it is second in the order in which the Brāhmana enumerates them (see above 44 note ^a) ^b That is Kauṣṭaki afterwards (in xxiv 9) enumerates three hymns which are directly (*pratyakṣam*) addressed to the All gods viz PV x 65 x 66 x 36 x 66 corresponding to v 44

10 Deities of RV v 51-60

46 And with three^a of the four^b (beginning) 'This' (*ayam* v 51 4-7) Indra Vayu are praised while 'O Vayu, come' (*vayav a yuh* v 51 5)^c (praises) Vayu (only)^d With the stanza 'The car' (*ratham* v 56 8) is here praised Rodasi whose (husbands) the Maruts—she being the spouse of the Rudras^e—are praised (in the whole hymn)^f

वायवा याहि hdm¹ वायवृणीति b वायवृक्तेति r वायुवृणीति f वायुवृथ्योति k—
तृचा f तृचा b तृचा r तृचि m¹ तृच hd—यसा b r यसा fkd यसात् hm¹—Instead of this trstubb r¹r⁴r⁶ have a sloka which m¹ has in addition to it

अथ चतुर्णामिति च इन्द्रवायू¹ विमि सुतो ।

वायवा याहि [वि] वायु² रथ न्विति³ तु रोदसी ॥

¹ वायु m¹ वायु r¹r⁴r⁶ ² m¹ वायुर्द्वितीयवाय्वेका r¹r⁴r⁶ ³ रथ तृचि m¹ रथान्विति r¹r⁴r⁶

^a For *stirbhā*

^b For *catasram* The *iti* should follow *ayam* not *catasram*

^c Here R has in connexion with his corrupt reading *ṛkka* *iti* one of his marvellous references to the PV (vil 37 4 where the word *ṛkka* occurs)

^d The Sarvanukraman makes no statement about these stanzas

^e Cp 47

^f The Sarvanukraman has no statement about this stanza

47 But in the (stanza) 'Hither, O Rudras' (*a rudrasah* v 57 1) the host of the Rudras is praised^a Now this is the name of the host of the Maruts they are called Rudras

श्वेतनाम Abk श्वेत नोम f श्वेतना m¹, श्वेते नाम्ना r—श्रुता A, सुता ॥

^a There is no reference to this stanza in the Sarvanukraman

48. Now that Agni and this, (viz.) both the middle and the terrestrial Agnis, are praised with the Maruts in the (stanza) 'O Agni, with the Maruts' (*agne marudbhiḥ*: v. 60. 8)^a.

०धिरयं m¹ b¹ r¹, ०धिरयं fk, ०धिरियं hd, ०धिरिमौ r.—चोमौ त्वं hdr, चोमाव० b f, चोमाव० r¹ r¹.—48^{cd} in the text follows the reading of Am¹; in B (also m¹) the line has the following form:

यदुत्तमे वृचिर्ध्वं ईक्षेऽपि संजुती वृचि (b, वृचि m¹ fkr) ।

^a Or according to the reading of B: 'In the triplet "Whether in the highest" (*yad uttame*: v. 60. 6-8), and in "I praise Agni" (*iṣe 'gnim*: v. 60. 1) in a hemistich (in each of these four stanzas), being (thus) addressed in (altogether) two stanzas' (*dyce*: i. e. r^{ab}, 6^{cd}, 7^{ab}, 8^{cd}, Agni being mentioned in these four hemistichs; but Vaiśvānara is also mentioned in 8^{cd}, so that this statement would not be quite correct). The Sarvānukramaṇi has: *āgneyaṃ ca vā*, i. e. the Maruts, or the Maruts and Agni.

B 49. Vāc (may be) middle, all female goddesses (*striyaḥ*) (may be middle), and every male (deity may be) middle, as well as all groups (*gaṇa*), (such as) the Maruts, respectively according to their different qualities^a.

मथमा m¹ r, माथमा b, मथे मा fk.—This śloka is not found in A, but in Bm¹ only.—The end of the *varga* is here marked by १० in bfk, not in hd; in m¹ it is marked after ०मध्यमौ (48^b), after which that MS. adds the B form of 48^{cd}.

^a This general remark is evidently suggested by the preceding śloka where the middle Agni, as specially connected with the Maruts, is distinguished from the terrestrial Agni.

11. Story of Śyāvāśva.

50. There was a royal seer famous by the name of Rathavīti Dārbhya. That king being about to sacrifice went to Atri and propitiated him^a.

दास्यौ all MSS. and n, दास्यः Sarvānukramaṇi, Śaṅguraśiṣya, n(gh); cp. Max Müller, RV.² vol. ii, p. 45.—श्रुतः hm¹ rns, श्रुतिः b fkr¹ r¹ n(gh).—राजात्रिम् hds, राजत्रिम् m¹, राजर्षिम् n, राजर्षिर् b, राजर्षेर् fk.

^a This story is quoted in the Nītimānjari on RV. v. 61. 17, and by Śaṅguraśiṣya on RV. v. 61, with the omission of occasional ślokas, from here to the end (50-79). Śāyaṇa, introduction to RV. v. 61, tells the story in another metrical form. Sieg, Sagenstoffe, pp. 50-64, treats of the story as a whole; he also states the relation of its various forms, p. 51, note³.

51. And making known his identity and the object he had in view, as he stood with folded hands, he chose the seer Arcanānas, the son of Atri^a, to officiate as (his) priest.

कार्यमर्थं hm¹rns, कार्यवन्तं bkr⁵r⁷.—*लिः स्थितः fkr, *नि स्थितः hm¹bs

* Sijana on RV v. 61 speaks of him as atri-kula-nandana

52. He, accompanied by his son, went to the king for the performance of the sacrifice. Now the son of Arcanānas, Atri's son, was Śyāvāśva,

अगच्छत् hm¹frs, अगच्छन्तं bkn.—श्यावाश्वया^o hm¹r, श्यावाश्वया^o f, श्यावाश्वस्व^o s, श्यावाश्वस्वा^o n—55^{ad} is omitted in br¹r⁴r⁶

53. who had been gladly taught by his father all the Vedas with their members (*anga*) and subordinate members (*upāṅga*) Then Arcanānas having gone with his son, performed the sacrifice for the king

This sloka is omitted in b and r¹r⁴r⁶.

54. And as the sacrifice was in progress, he saw the illustrious daughter of the king. The thought occurred to him that the princess might become his daughter-in-law.

यक्षि च hdm¹r bkn, यक्षिच Sadgurāśya (one MS यक्षि च)

55. Then the heart of Śyāvāśva too became fixed on her; and so he said to the institutor of the sacrifice. 'Ally yourself with me, O king.'

55^{ab} is omitted in b and r¹r⁴r⁶, while the whole sloka is repeated in m²—The end of the *targa* is here marked by ११ in b, not in hdm¹fk It is marked by ११ in h (not in d) after भार्यया (59^b), and after 58 in f

12. Story of Śyāvāśva (continued).

B 56. The king wishing to give his daughter to Śyāvāśva, said to his royal consort: 'What is your opinion? I (desire to) give the girl to Śyāvāśva.

ते मतमहं Śaḍguruśiṣya, u (and, I believe, m², but I have not specially noted the reading of that MS.), त महमहं f^k, ते पुत्रीमहं r.—56-58 (three and a half ślokas) are wanting not only in A but in b. That they were an addition to the original text of the BD. is also indicated by their general character, by their being unnecessary to the narrative, and by the fact that without them the *varga* would have the normal length of five ślokas. But that they were a comparatively old addition is proved by Śaḍguruśiṣya having them.

B 57. For a son of Atri^a would be no contemptible (*adurbala*)^b son-in-law for us.' She on her part said to the king: 'I have been born in a family of royal seers;

अविपुत्रो m¹fkr, अविपौत्रो n.

^a Strictly speaking, 'a grandson of Atri,' according to the correction of the Nīti-majjārī MSS. ^b As the MSS. do not use the avagraha, *durbala* is ambiguous in form, but the context shows that it stands for *adurbala*.

B 58. one who is not a seer should not be our son-in-law; this (youth) has not seen formulas. Let the girl be given to a seer: she would thus become a mother (*ambā*)^a of the Veda; for a (certain) seer^b regards one who sees formulas as a father of the Veda^c.'

नौ तु m¹n, नौ हि fkr.—वेदसां वा m¹rn, all MSS. of Śaḍguruśiṣya but two (which have देवसां वा), वेदसां वा f, वेदसां वा k.—तथा m¹fkrn, three MSS. of Śaḍguruśiṣya, यथा four MSS. of Śaḍguruśiṣya.—अधिर् s, अधि fkm¹, अधिं rn.

^a This emendation, which I made in Śaḍguruśiṣya (in 1886), still appears to me the only possible one. ^b Vasukarṇa; cp. my explanatory note on Śaḍguruśiṣya, § 1. 3, p. 177. Sieg. p. 52, note ², would read *ṛṣiṇ mantradr̥ṣam*, but the two words in agreement would be tautological. ^c Op. Śaḍguruśiṣya, p. 58, note ¹¹.

59. The king, after conferring with his wife, refused him (saying), 'No one is worthy to be (our) son-in-law who is not a seer.'

प्रत्याचष्टे स hm¹r, प्रावीचत्तथा r²r⁵r⁷, प्रावीचत्तश्च f, प्रावीचत्तश्च k, प्र च न च b; the whole line in Śaḍguruśiṣya runs: इति तद्वचनं श्रुत्वा प्रत्याचष्ट मुनिं नृपः 1.—नैव hm¹r³s, नौ न hrn, नौ न f^k.

60. The seer, being rejected by him, returned, when the sacrifice was over; but the heart of Śyāvāśva returned not from the girl

वृत्ते यज्ञे *hrs*, वृत्ते यज्ञे *m*¹, यज्ञे वृत्ते *b fkn*—कन्याया *hdm*¹, कन्याया *b fknrs*—
निय न्यवर्तत *m¹rs*, निय न्यवर्तत *hd*, न स निवर्तते *skr²r⁵r⁷*, न स सिन्नवर्तते *b*.

61 So these two returned, they both met

B Śaśiyasī and Taranta and king Purumilha

ततस्त्री *Am*¹, ततस्तु तौ *bn* ततस्तु तौ *fk* ततः स्तुतौ *r²r⁵r⁷*—निवर्त्याशु *r*, निवर्त्याशु
hd, निवर्तेत *Bn* The emendation निवर्तेताम् is based on the reading of B, on the
necessity of a dual middle form, and the assumption that in A the second त dropped
out, and that निवर्तामु^o became corrupted to निवर्त्याशु, = a gerund seemed required
for the construction, and आशु is often used thus (see index of words sub voce *āśu*)
Then *मावेवा^o became तावेताव^o, which is very pleonastic after तौ तु, the causative for
the simple gerund is also clearly wrong—सुमावेवामि^o *b*, उमावेवामि^o *n*, उमावेवापि
fk, तावेतावामि^o *hdm²r*—61^{ab} is altogether different in Śadgurusiśya.—61^{cd} is found here
in *m¹b fkn*, in A this line appears at 80^{cd}, where it is repeated in *m*¹—61^{cd} is not in
Śadgurusiśya

62 Now the two kings Taranta and Purumilha were seers,
sons of Vidadaśva These two kings themselves paid homage
to the two seers

वेददक्ष्युपी *rn*, वेदक्ष्युपी *fk*, वेदक्ष्युपी *b*, वेददक्षिणी *Am*¹: the Śarāṅgikramani has
वेददक्षी, the form of the name in the RV. is वेददक्षि, while वेददक्षिण is not found
elsewhere—वृपती *m¹br*, वृपतिः *hr¹r⁴r⁶k*, वृपति *f*.

63. And the king (Taranta) showed the seer's son to his royal
consort; and with Taranta's approval she gave manifold wealth,

त वृपः *h²m¹r*, वे वृपः *b fkr²r⁵a*—सरन्मानुमता धेव *Am*¹ (वे^o *hd*), सरन्मानुमतेनैव
b f k—मादाहु *m¹fkrs* आदाहु *hd*, आदाहु *b*—The end of the *varga* is here marked
by १२ in *b f k*, not in *hdm*¹

13. Story of Śyāvāśva (continued).

64. goats and sheep, cows and horses, to Śyāvāśva, did Śaśiyasī
B Father and son, (thus) honoured by the institutors of the
sacrifice, went to their hermitage to Atri

B 65. And they saluted Atri, the great seer, of brilliant splendour. (But) Śyāvāśva thought: 'Because I have not seen (any) formula,

B 66. I have, alas! not obtained the maiden beautiful in all her limbs. Could I but become a seer of formulas, my joy would be great.'

०वानहं m¹fk, ०वानिमां r, ०वांसु तां ṣaḍguruśiṣya.—अयहं r, ṣaḍguruśiṣya, अयाहं m¹, अय हे fk.

B 67. To him as he thus reflected in the forest the host of the Maruts appeared.

He saw standing at his (*ātmanah*) side, quite (*iva*) similar in form

तुल्यरूपानिवात्मनः Am¹bfrk², तुल्यरूपान्महात्मनः rns.—64^{cd}-67^{ab} are not found in the Nitimañjarī.

68. and equal in age, the Maruts, with gold on their breasts. Seeing the gods similar in age, with the figures of men,

68^{cd} is not found in ṣaḍguruśiṣya.

69. Śyāvāśva, astonished, then asked the Maruts, 'Who are ye?' (*ke s̥tha*: v. 61. 1). Then, however, he became aware that they were the divine Maruts, the sons of Rudra.

के वेति hd, केवेति bfrk.—रद्रसूनुनबुध्यत A, रद्रपुत्रानबुध्यत s, अद्विस्तानन्बुध्यत br, अद्विस्तानन्बुध्यत fk.

70. Having observed (this), he also praised them with the (stanzas) 'They that ride' (*ya im vahante*: v. 61. 11). For the seer considered it a great transgression on his part,

इत्याभिर्वुद्धा r¹r³r⁴r⁶, इत्याभिर्वुद्धा hdm¹, इत्यादिभिर्वुद्धा s, इत्यग्निः पद्भिः bfrk.—तांस्तथा hdr, तांस्ततः b, तांसुतः fk, तानृषिः s.—अतिक्रमं rs, अचिक्रमं b, अतिक्रमं hdm¹fk.—तं मेने अपिर् s, तं मेने ह्यपिर् hd, तं मेने m¹ (I have not noted whether अपिर् or ह्यपिर्). तमृषिर्मेने bfrk.

71. that, as soon as he had seen them, he did not praise them, and that he asked them, 'Who are ye?' Being praised and being delighted with their praise, the sons of Pr̥śni (the Maruts) as they went along,

यत्न fkr, यत्न r¹r⁴r⁶, यत्न hdm¹, यत्न s, यत्न b —यत्न bfkrs, यांय A.—69^{cd}, 70, 71^{ab} omitted in n —क्षुत्या तथा hbfk, क्षुत्यानया m¹r —71^{cd} omitted in Sadgurusīya —The end of the *varga* is here marked by १३ in m¹bfk, not in hd

14. Story of Śyāvāśva (continued).

72 taking off the gold from their breasts, gave it to him. Now^a when the Maruts had gone thence, the illustrious Śyāvāśva

अवमुच्य स्वचोभ्यो hm¹r, स्वचोभ्योऽवमुच्य s, आमुच्य ते स्वकण्ठेभ्यः r⁶, अमुच्यत स्वकण्ठेभ्यो fkr²n, अमुच्य सूकवेभ्यो b The line in Sadgurusīya runs: अथास्य महती वचनात् स्वचोभ्योऽवमुच्य ते —तदा इदु hm¹r, इदुसदा bkn, तदुसदा f —मुमहा-
यशः nas, तु महायशः hm¹r, मुमहायशः B —Sadgurusīya has an additional line after 72^{ab}, and Śāyana another after 72^{cd}

^a Śāyana on RV v 61 17 quotes 72^{cd}-79^{ab}

73 went in thought to the daughter of Rathavītī. He only just (*sadyah*) a seer^a, wishing to declare himself to Rathavītī,

स सद्य ऋषिर् hdkr, Sadgurusīya (w¹), स सद्य कषिर् f, स संध ऋषिर् b, स सत्यमुदिन s, प्रादुर्भूतयिम n —प्रवक्ष्याम As, सदेक्ष्याम b, देक्ष्याम k, देक्षा (नय^o) f, विवधू rs

^a Sieg, p 53, note 7, wishes to read *ram*, but this is against the MS evidence, and unnecessary

74. commissioned Night on a message with the two (stanzas) 'This my song of praise' (*etam me stomam* v. 61. 17, 18); and to her (Night) who did not see^a Rathavītī, he discerning (him) with the eye of a seer,

०द्याभ्या Anss, ०त्यग्भ्या b, (सोम)मृग्भ्या f, (सोम)मृग्भ्या k —दीत्ये hm¹rs, दूत्ये r²r³s, देवी b, दिवी f, दिवी k —न्ययोजयत् hm¹r, न्ययोजयेत् bfk, न्यवेदयत् nas —
तपस्यन्त hm¹rs, अपस्यन्त s, अपस्यन्ती br²r³, अपस्यन्ती fk

^a Cp Sieg p 53 note 2, and p 57, line 2

75 said, 'Here he dwells' (*eṣa kṣeti* v. 61. 19) 'on a delightful ridge of the Himavat'^a. Urged by the goddess Night, after learning his instructions,

पृष्ठे bfk, पृष्ठ hm¹r —प्रचोदितः hrfkss, प्रचोदितः b, प्रयोदितः n

^a Cp RV. v 61. 19 *eṣa kṣeti rathavītīś . . . parvateṣu aparīṭaś*

76. the son of Darbha, taking the girl with him, approached Arcanānas, and after clasping his feet, standing bent forward with folded hands,

दारभ्यं *hrfk*, दारभ्यं *b*, दादभ्य *s*, दातुम् *ns*.—खितः *hdm¹r*, खित्वा *Bnss*.—The end of the *varga* is here marked by १४ in *bfk*, not in *hdm¹*.

15. Story of Śyāvāśva (concluded).

77. he announced his name (saying), 'I am Rathavīti, son of Darbha : inasmuch as I refused you formerly when you desired an alliance with me,

संगतिम् *hm¹rs*, संयोगम् *bfkns*.—प्रत्याचक्षि यत् *s*, प्रत्याचक्ष यत् *hd*, प्रत्याचक्षि यत् *m¹bfk*, प्रत्याचक्षीय four *Ṣaḍguruśiṣya MSS.*, प्रत्याचक्षिपत् two *Ṣaḍguruśiṣya MSS.*

78. forgive me for that. I pay homage to you ; and do not, adorable one, be wroth with me. You are the son of a seer, a seer yourself, you are, adorable one, the father of a seer.

मा च मे *hm¹rks*, म वै मे *b*, मे मा स्य *ns*.—क्रुधः *Bss*, क्रुधः *n*, क्रुधाः *hm¹r*.—स्वयमृषिः *hm¹rnss*, स्वयं चरिषिः *kr²r⁶r⁷*, स्वयं चरिषि *f*, स्वयं चरिषिः *b*.—भगवद्गृपिः *hm¹rs*, भगवद्गृपिः *fkn*, भगवानृपिः *bs*.

79. Come, accept this (girl) as a daughter-in-law.' So said the king, and himself honouring him with water to wash his feet (*pādya*), with the water of hospitality (*arghya*) and with a mixture of honey (*madhuparka*)^a,

क्षुपामित्विदम् *hrs*, क्षुपामित्विनम् *ns*, क्षुपा तेऽस्त्विति *B*.—पूजयित्वा स्वयं *hdm¹*, पूजयित्वाय तं *bfkx*, चार्चनाना स्वयं *r¹r⁴r⁶*.

^a 79^{ed} appears in a modified form in *Ṣaḍguruśiṣya*: the better reading there is *pādyaṛghyamadhuparkam* (instead of *pādyaṛghyaṃ madhuparkam*) because *pādya* and *arghya* are different honorific gifts ; cp. AGS. i. 24. 7: *viṣṭaraḥ, pādyaṃ, arghyaṃ, ācamaniyaṃ, madhuparka, gauḥ*.

80, 81. and giving him a hundred white (*śukla*)^a steeds, he dismissed him to his home. And the seer, on his part, having praised Śaśiyasī, and Taranta, and king Purumīlha with the six (stanzas) 'May she gain' (*sanat* : v. 61. 5-10), departed to his abode.

Now the following eleven^b (hymns beginning) 'With law' (*ṛtena* : v. 62-72) are addressed to Mitra-Varuṇa.

शुक्रम् hdkr. शुक्रम् b, शुक्लाम् f —अनुजज्ञे hm¹r, सोऽनुजज्ञे b, सोऽनुयज्ञे k, सोऽनुयज्ञे f.—80^{cd} occurs as 61^{cd} in B. It seems not improbable that the line belonged to the original text in both places, because with it both *varga* 12 and *varga* 15 (cp note on 56) would have the normal number of five ślokas, and in the present position it would, in keeping with the epic style of the passage, come in somewhat like a refrain at the end of the story.—The end of the *varga* is here marked by १५ in hbfkm¹

^a Sieg, p 54 note^b, wishes to read *śuklam* for *śukla*, but there seems to me to be no necessity for the correction: *śukla* is quite appropriate as an attribute of horses (=Vedic *śukra*, which one MS has), while there is no reason why a familiar word like *śukla* should have been changed to *śukla* ^b Cp *Sarvānukramanī* on RV 1. 62: *maṭṭruvaruṇam vai tai* (var=5, tai=6)

16 RV. v. 73-78. Story of Saptavādhri.

82. There are six (hymns) addressed to the Aśvins (v. 73-78). There is (here) a mystic (*upanisat*) praise consisting of five^a stanzas (v. 78 5-9) with a view to childbirth

गर्भाय^१ hd, गर्भाया^२ fdkr —पशूयो^३ hm¹r^३, पशूयो^४ fr, पशूयो^५ bk

^a Cp *Sarvānukramanī*: *antyaḥ pañca garbhāśrāveṇy upanīsat* Sadguruśiṣya, with reference to this, remarks (p. 122) that *upanīsat* is used in the singular because the five stanzas are specified as an aggregate (*pañcārcaśamudāyopadīśatvāt*). According to Śiṣya the last three stanzas only (7-9) are *garbhāśrāveṇy upanīsat*. Aufrecht, in his abstract of the *Sarvānukramanī*, has '5-7'. this should be corrected to '5-9.'

82^{cd}-84. There is a sacred tradition (*śruti*) that the seer^a after incurring seven failures (*aparādhān*)^b was appointed^c (again) by (king) Aśvamedha of the race of Bharata, his wedlock being childless. On the eighth failure, however, the king^d cāśtīṅg him, in a trough (made) of a tree (*vr̥ṣadroni*)^d, into a chasm (*rbīsa*)^e kept him down (in it) when he leapt up at night. (Then) the seer praised the Lords of Light (*śubhaspati*) with the hymn 'Ye Aśvins' (*aśvinau* v. 78).

82^{cd}. सप्त छत्वापराधान्वे r¹r⁴r^६, सप्तछत्वोऽपराधान्वे hdm¹r^३, सप्तछत्वोऽपराधे तु r, सप्तछत्वोऽपराधे तु b, सप्तछत्वोऽपराधे तु fk.—83 अयिः छतो r, अयि छत्वा hdm¹, अयो छत्वा r^३, अयिछतो fkr^३r^३, अयिछाता^० b —वे युतिः hdkr, नः युतम् bkr^५r^३.—तमष्टमे A, ततोऽष्टमे r, ततो चमे b, तताष्टमे f, तताष्टम k.—84 अयोसे ना r^४r^६, अयोसे ह b, अयोस्ते ह fk, अयोन्ते ह r^५r^३, अयि से ह hkr, अयि सेह d, अयि चेह m^१.—स्वन्नं hm^१r^३fk, स्विन्नं b, राची (राची) r^१r^४r^६.—अधारयत् bkr, व्यधावयत् A.

^a That is, Saptavadhri, the seer of RV. v. 78. [■] This being an explanation of the seer's name, Sapta-vadhri, as 'seven times impotent.' [■] That is, commissioned according to the custom of *niyoga*; the verb *kr* being used as above in iv. 110 (*putrikām kr*). ^d This is an attempt to explain the situation in RV. v. 78. 5, 6, where the *Āsvins* are described as releasing Saptavadhri by rending a tree (*vrkṣa*). ^e This word occurs in the preceding stanza (v. 78. 4), where the *Āsvins* come to the rescue of Atri in a chasm (*rbiṣa*).

85, 86. They, raising him out of that (chasm), made him productive again. The triplet 'Like the wind' (*yathā vātah*: v. 78. 7-9) is with ■ view to a child (*garbha*) for himself who like a child (in the womb) slept (in the tree)^a; but the other two stanzas^b are to be known as for the *Āsvins*^c.

B This is also recognized (*drṣṭam*) as a consecrating prayer for children issuing from the womb (*śravatām*)^d.

85. समुद्धृत्य *hm¹bk*, समुद्धृत्य *f*, समुद्धृत्य *r*.—वृचः स्वस्वीव *m¹*, वृच स्वस्वीव *hd*, चिच-स्वस्वीव *b*, चिच स्वस्वीव *fk*, चिचस्वस्वीव *r⁵r⁷*.—गर्भार्थं *hdm¹*, गर्भार्थं *bkr⁵r⁷*.—स्वप-तस् *hm¹rb*, स्वपतस् *r⁵r⁷*, स्वपतस् *f*, तपतस् *k*.—86. ज्ञेये स्वस्त्रिभ्यामितरे ऋचौ *hm¹r*, ज्ञेयावस्त्रिभ्यामितरौ वृचौ B.—86^{ed}=viii. 66^{ab}. This line is wanting in A, but is found in *m¹* as well as B.—The end of the *varga* is here marked by १६ in *bfk*, not in *m¹* or *hd* (as the line is wanting in these two MSS.).

^a The versified story told by Śāyana, in his introduction to RV. v. 78. 5, is different from the above. Here the seer is placed in a box at night by enemies and kept from intercourse with his wife, but is rescued from his confinement by the *Āsvins*. ^b That is, v. 78. 5, 6, the first two of the five specified in 82. ^c The *Āsvins* are invoked in these two stanzas. ^d Cp. *Ṛgvidhāna*, ii. 17. 1^{ed}-4^{ab}, quoted by Śaṅgurunāṣya, p. 123.

17. Deities of RV. v. 79-87. Khilas.

B 87. But it^a may likewise (*tadvat*) be (regarded as) concerned with the evolution of becoming (*bhāva-vṛtta*)^b, for it evidently has such a character: that it has this character (*rūpa*) is evident from the two words afterbirth (*jarāyu*)^c and embryo (*garbha*)^d.

तद्वत्थात् *m¹*, तत्तत्थात् *b*, तत्तत्थात् *fk*, तत्तत्थात् *r*.—जरायु^o *hm¹*, जरायु^o *fk*, जरायु^o *r*.—This śloka is not found in A, but *m¹*, as well as B, has it.—87^b=iii. 76^a; iv. 18^b; vi. 94^b; viii. 62^a.

^a That is, this aggregate of five stanzas (*tad* in 86^a).
more general sense; see *bhāva-vṛtta* in the index of words.
78. 8. ^d Which occurs in RV. v. 78. 7.

^b That is, it has also a
^c Which occurs in RV. v.

88. The two (hymns) 'To great' (*mahe* v. 79, 80) are addressed to Dawn; the two 'They yoke' (*yuñjate* v. 81, 82) are addressed to Savitr. (In) 'Unto' (*acha* v. 83) Parjanya is praised; but in 'Verily' (*bat* v. 84) the Middle Earth^a is praised.

अहेति वै A, अहा यद B—वक्तित्वस्यिन् A, तु वक्तित्वेति B—क्षुता B, तु वाक् A

^a In Nirukta xi 37 (on RV v 84. 1) Pṛthivī is one of the deities of the middle sphere (*madhyasthanā stṛiyāḥ* xi 22-50), see Naughtantuka v 5

B 89. The (stanza) 'For us to-day, god Savitr' (*adyā no dea savitah* v. 82 4) destroys evil dreams

'Forth to the sovereign lord' (*pra samrāje* v 85) is addressed to Varuṇa. The following one 'O Indra-Agni' (*indrāgniḥ* v. 86) is addressed to Indra-Agni.

इयं दुःखमनाशनी bf, *नाशनी kr, दुषं दुःखमनाशनम् m¹—*राजे इंद्रा° hdb, *भ्राज इंद्रा° fk, *राजे पङ्कम् r—इन्द्राग्निन्द्रा° hm¹B, पङ्कमिन्द्रा° r—*प्रसुत्तरम् hm¹r, *प्रसुच्यते r².r², *गन्धमुच्यते f, *गन्धमुच्यते k, *प्र उच्यते b—89^{ab} is not found in A, but m¹, as well as B, has it

90. The following hymn 'Forth' (*pra* v 87), the last (of the Mandala), is addressed to the Maruts while making incidental mention of Visṇu (*viṣṇu-nyunga*).

B It is called Evayāmarut^a, being the antecedent (*prati-pūrvaka*)^b in the (case of the) Indra hymn 'As Heaven' (*dyaur na* : vi. 20).

विष्णुं व्यङ्गं hrfk, विष्णुव्यगं d, विष्णु नगं m¹, विष्णुव्यङ्ग b.—उत्तमम् hr², उत्तरम् dbfkr—नेद्रे fb, नेद्रे k, नेद्रे r.—90^{cd} is not found in A or m¹.

^a Because this word is the refrain in the second pāda of every stanza of the hymn
^b That is, the hymn for which another may be substituted That this must be the meaning of the word (which has not been noted elsewhere) appears from AB vi 30 15 and the comment, on that passage, of Sayana, who remarks that, at the midday libation, instead of the Evayāmarut hymn an Indra hymn, 'dyaur na' (vi 20), which makes mention of Visṇu (*viṣṇu-nyāṅge*), should be substituted

91. But the hymn of Fortune (*śrīsūkta*)^a is a benediction. the following six^b are connected with fortune and sons^c. Or that (hymn) may be (regarded as) meant to banish ill-luck. Agni is incidentally praised^d (*nipātabhāḥ*) in it.

०वादसु hm¹r, ०वादो स्वात् bkr², ०वादो स्वा f, ०वादास् r⁶r⁷.—श्रीपुत्राणां Abf, श्रीः पुत्राणां r⁶r⁷, स्त्रीपुत्राणां kr⁽²⁾.—षट् bkr⁶r⁷r¹r⁴r⁶, तु hdr.—तस्याद्वा० hm¹r, तस्याद्वा० r¹r⁴r⁶, स्वाद्वा० bkr², (no तत्).—०लक्ष्यपनुदम् hm¹r, ०लक्ष्यपनिर्नोदः r¹r⁴r⁶, ०लक्ष्यपनिर्नोदे bf, लक्ष्मीं पतिर्नोदे kr², ०लक्ष्यपनिर्नोदे r⁶r⁷.—तत्र A, तत्र B.—The end of the *varga* is here marked by १७ in bkr¹, not in hd.

^a This khila after RV. v. 87 is printed by Aufrecht, RV.² p. 676, where it has twenty-three stanzas, and by Max Müller, RV.² vol. iv, pp. 523–528, where it has twenty-nine stanzas; the first fifteen with a commentary. In R̥gvidhāna ii. 18. 1 it is stated to consist of fifteen stanzas (the śloka in which this is stated reappears in the khila itself, sixteen in Max Müller, twenty-two in Aufrecht); this statement is confirmed by the text of the hymn in the Kashmir MS. collection of khilas (ii. 6–8), which has only fifteen stanzas, agreeing with the first fifteen in Aufrecht and Max Müller. Cp. Meyer, R̥gvidhāna, pp. xxi, xxii.

^b This must refer to the six khilas which follow the *śrīśukta* in the Kashmir MS. of the khilas, viz. (1) *ya ānandam samāviśat* (four stanzas), (2) *ciklito yasya nāma* (five stanzas), (3) *mayi śleṣo mā vadhiḥ* (five stanzas), (4) *saṃ sravantu marutaḥ* (five stanzas), (5) *ā te garbho yonim* (seven stanzas), (6) *agnir etu prathamō devatānām* (five stanzas). The next khila in the collection is that which comes after RV. vi. 45 (= viii in Aufrecht), beginning *cakṣus ca*.

^c The last three of these six khilas are mentioned in the next śloka (92), *saṃ sravantu* being charms for the prosperity of cattle, *ā te* and *agnih* for the attainment of sons.

^d Under the name of Jātavedas.

18. The Khilas of Prajāvat and Jivaputra. Employment of formulas.

92. Or^a the two (hymns of) Prajāvat^b and Jivaputra^c (may be) used together as praise (*saṃstutau*) in the ceremony of pregnancy (*garbhakarman*). (In the hymn) 'Flow together' (*saṃ sravanti*)^d various kinds of females having milk are praised together.

प्रजावल्जीवपुत्री hdm¹, प्रजावल्जीवपुत्री r¹r⁴r⁶bkr², प्रजावान् जीवपुत्री r, प्रजावान् जीवपुत्रा r⁵. *पुत्री I believe to be due to a misunderstanding of the following वा. I have decided on the dual because of संस्तुतौ at the end of the line, and because AGS. i. 13. 6 has the dual.—ययस्त्रिन्यः r, ययस्त्रिन्य b, ययस्त्रिन्य fk, ययस्त्रिन्यः hm¹r³r².—संस्तवन्तीति hdm¹rf, संस्तवतीति k, संस्तवतीति b.—92^{cd}–102 are omitted in r¹r⁴r⁶.

^a That is, they may have this special application; cp. AGS. i. 13. 6: *prajāvajivaputrābhyām haikē*; cp. Stenzler's note, p. 34; Meyer, R̥gvidhāna, p. xxv.

^b This khila, called by the name of its author, has seven stanzas in the Kashmir MS., and is there described thus in the Anukramāṇī: 'ā te, sapta, prajāvān, garbhārthāśistutiḥ'. Its first stanza is quoted by Stenzler in his critical notes, AGS., p. 48.

^c This khila, also called after its author, coming immediately after that of Prajāvat in the Kashmir MS.,

has five stanzas, and is thus described in the Anukramanī: 'agnih, pañca, jītaputra, āgnī-rārunam. The first stanza is quoted by Stenzler critical notes, p. 48, and the first two are quoted in Paraskara GS 1.5.11. The first is almost identical with AV 11.23.2. Cp Meyer, Rgvidhāna, p. xxi, Indische Studien, v. 315. ^a As all the MSS agree in reading *sam sravanti* ¹¹, this may be a various reading of the pratika, and not a corruption of *sam sravanti* ¹² it, but the Kashmir MS of this khila has *sam sravanti* as well as AV 11.26.3, which is almost identical with this stanza. The five stanzas of this khila occur in AV. 11.26.1-5 the first three in a different order (1=AV. 1, 3=AV. 2).

93. In benedictions^a, in (enumerations of) technical names, in leading ritual forms^b, a deity is incidentally mentioned (*nīpāta-bhāṣā*). One familiar with formulas should here observe (it) carefully from the statement of its characteristic name (*linga*).

°संख्यां देवता h^m1b, °संख्यां तु देवता fkr², °संख्यां देवता: r — °वाक्यात् m¹br, °वाक्या h^{dr}3fkr² — 93^{ab} = 11.82^{ab}

^a Such is the *śruti*, in which Agni is incidental (see above, 91) above, 11.82

^b Cp.

94. (In the case) of the application of a formula and the formula (itself), the application is the more important. There should be careful observation of the rule (*vidhi*) regarding the two. The formulas should be (regarded as) making (only) statements (*abhīdhāyaka*)^a.

मन्त्रप्रयोगमन्त्रयोः br, मन्त्रप्रयोगमन्त्रायाः fkr, मन्त्रप्रयोगमन्त्राणां h^{dm}1r³ — °धानकाः br, °धानकाः r², °धा - काः f, °धानका k, °धानिकाः h^{dm}1r³.

^a That is, they merely contain statements about deities, but give no rule (*vidhi*) as to their employment (*viṇyoga*), as the Brāhmanas and Sūtras do.

95. Hence (there may be) a disagreement of the formulas with the (application). But the words (*pada*) occurring in them (the formulas), which have a generally understood meaning (*sam-viñāna*), may express what is secondary (*guṇa*)^a.

गुणभिधायकानि r, गुणभिधायकानि b, गुणभिधायनानि h^m1f — सविज्ञान^a h^m1bf, सविज्ञान^a r — 95^c is omitted in 11

^a For instance, Jātavedas might in a formula be generally understood to mean Agni, but the specific sense might be the primary one in the ritual. Cp Nirukta vii. 13. *ya* *tu samviñāna bhūtam syat prādānya stut*

96. The formulas being secondary and the rites primary, the deities may be primary or secondary^a: this is (to be) understood.

प्रधानगुणभूताः स्युर् r, प्रधानगुणभूता स्युर् hdbf.—The end of the *varga* is here marked by १८ in hdbf, not in m¹dk.

^a That is, according as they are applied in the ritual or are mentioned in the formulas.

19. Story of the birth of Bhṛgu, Aṅgiras and Atri.

97. Prajāpati^a, desirous of offspring, offered a sessional sacrifice (*sattra*) lasting three years, accompanied by the Sādhyas and the All-gods, we are told (*iti*).

सर्वं MSS.—विश्वेदेवेः सदेति च ABn, विश्वेदेवेति चः श्रुतम् Ṣaḍguruśiṣya.

^a The following story, as an introduction to RV. vi, is quoted in the Nītimāñjarī (97-102) and by Ṣaḍguruśiṣya (97-101).

98. Thither came Vāc in bodily form to the ceremony of initiation. On seeing her there simultaneously Ka's (Prajāpati's) and Varuṇa's

जगाम शरीरिणी bns, जगामाशरीरिणी hdm¹rfsk.

99. semen was effused. Vāyu scattered it in the fire at his will. Then from the flames Bhṛgu was born, (and) the seer Aṅgiras among the coals (*aṅgāra*)^a.

तदास्युर् hdm¹s, तदास्युर् b, तदाच्यम् f, ददाच्यम् kn, तद्वाभ्याम् r.—प्रास्यद् s, प्रास्य hdm¹r³n, प्रास्यं fkr², प्राच्यं b, प्रास्यं r.—चिभ्यो hdm¹rfsk, चिभ्यां b, चिपो n.—अङ्गारिष्वङ्गिरा hdm¹r³s (Nirukta iii. 17), अङ्गारिभ्योऽङ्गिरा rn, अङ्गारिभ्योऽङ्गिरा b, अङ्गारयाङ्गिरा kr², अङ्गारस्याङ्गिरा f.

^a Cp. Nirukta iii. 17 and AB. iii. 34. 1 (*ye 'aṅgāra āsams te 'aṅgirasō 'bhavan*).

100. Vāc, on seeing the two sons, herself being seen, said to Prajāpati: 'May a third seer also, in addition to these two, be (born) to me as a son.'

प्रजापतिं सुतो s, प्रजापति सुतो n, प्रजापति तु तो b, प्रजापतिस्तु तो hdm¹rfsk.—दृष्टा दृष्टा bfrn, दृष्टा दृष्ट s (two MSS.), दृष्टा तुष्टा s (one MS.), दृष्टा द्रष्ट k, दृष्टा दृष्टा hdm¹.—भवेद् hm¹r³bfn, भवत् s.

101. Prajāpati (thus) addressed, replied 'So be it' to Bhārati (Vāc). Then the seer Atri was born, equal in splendour to Sun and Fire

तथेत्युक्तः hrbfkn, तथेत्युक्ता m¹, तथेत्याह s — प्रत्यमापत hfkra, मापमाणां तु s, मापमाण तु hdm¹ — The end of the *varga* is here marked by १२ in m¹ hfk, not in d

Mandala vi.

20. Origin of Bharadvāja. Deities of RV. vi. 1-46.

102 Brhaspati was the son of the seer who was born from the coals (Angiras). Brhaspati's (son) Bharadvāja^a, who is called Vidathin,

विदधीति m¹ fbr³n, विदधीति hdrk

* As the account of the sixth Mandala really begins with the mention of its seer, we have here no exception to the rule that the beginning of a Mandala coincides with the beginning of a *varga* in the BD

103. and who was a preceptor among the Maruts, was (thus) the grandson of Angiras. Now this sixth Mandala is stated to be his and his sons' s.

मरुत्सासीदु r, मरुत्सासीदु b, मरुत्ससि fk, मरुत्ससि hd, मरुत्वति m¹. — गुरुर्यस r, गुरुर्यस bdm¹, गुरुर्यस fbk, गुरुर्यस r²r³, मुवन्वस r¹r⁴r⁵. — सपुत्रस तु तसिद fbkr, ससपुत्रस तसितन A.

* Bharadvāja is the seer of the great majority of the hymns of Mandala vi, a few hymns are also attributed to six seers with the patronymic Bhāradvāja.

104 In it there are thirteen hymns addressed to Agni (beginning) 'Thou, O Agni' (*tvam hy agne*: vi 1-6, 10-16), while there are three (beginning) 'The head' (*mūrdhānam*: vi 7-9) to Agni Vaiśvānara.

105. After this (i.e. vi. 16) there are here exactly twenty-nine (hymns)^a addressed to Indra (beginning) 'Drink' (*piba*: vi 17. 1). The two gods who (occur) in the (stanza) 'O Agni, he dwells' (*agne sa kṣeṣat*: vi. 3. 1) are incidentally mentioned (*nipātita*).

एकामविंशदेवा r⁶, एकामविंशदेवा b, एकामविंशदेवा fk², एकामविंशतिदेव hdr, एकोनविंशतिदेव m¹. — देवो यो A, द्वौ देवौ B

^a This makes vi. 46 the last of the Indra hymns (allowing for vi. 28 as *gavām stuti*), thus leaving the deity (Indra) of the greater part of vi. 47 unspecified. It would therefore have been more correct to say thirty instead of twenty-nine.

106. But these two stanzas 'Bring to aid' (*protaye*: vi. 21. 9), 'Now my' (*nū me*: vi. 21. 11)^a are traditionally held to be addressed to the All-gods. The hymn 'Hither' (*ā*: vi. 28) is (in) praise of cows, the second stanza (vi. 28. 2) and the last verse (vi. 28. 8^d) being addressed to Indra^b.

नू मे *hḍr*, न म *m¹r¹r¹*, न म *b*, च म *f*, त्व म *k*.—सुते *br⁵*, सुतौ *fk*, तु ते *hm¹r*.—*106^{ed}* is omitted in *fk*.—The end of the *varga* is here marked by २० in *b*, not in *hdm¹fk*.

^a *106^{ab}* is quoted by Sūyana on RV. vi. 24. 5 in the following form: *protaye 'nyad iti tv eṣe vaiśvadevyāo rcau smṛte*: that is, the stanza *anyad* (vi. 24. 5), not *nū me* (vi. 21. 11), is stated to be addressed to the All-gods. There is nothing in the MSS. of the BD. to support this reading, while the Sarvānukramaṇī on RV. vi. 21 makes the express statement *navamyekādāśyau vaiśvadevyau*, saying nothing about vi. 24. 5. ^b Cp. Sarvānukramaṇī: *dvitīyaindrī vṛgntyas ca pādah*.

21. Deities of RV. vi. 37, 44, 45, 47.

107. In the (stanza) 'Bringing hither' (*āsasrāṇāsaḥ*: vi. 37. 3) Vāyu and Indra are praised together^a.

B Or else Indra is here predominantly praised, while Vāyu is incidental (*nipātabhāḥ*).

वायुरिन्द्रश्च संसुतौ *hm¹r*, इन्द्रवायू सह सुतौ *br⁵r¹*.—*107^{ab}* omitted in *k*.—वाच *br*, वाच *m¹f*, omitted in *k*.—*107^{ed}* is found in B and *m¹* only.

^a There is no reference to this stanza in the Sarvānukramaṇī.

B 108. The triplet 'This god' (*ayam devaḥ*: vi. 44. 22-24), which is addressed to Soma, some say is addressed to Indra^a.

But the triplet 'Above' (*adhi*: 31-33) of the (hymn) 'Who brought' (*ya ānayāt*: vi. 45)^b is (in) praise of Bṛhu^c.

108^{ab} is found in B and *m¹* only:—य आनयदिति त्वस्र A, शरीरं चक्षुरित्यस्यां *m¹r b f k* (चक्षु *b*, वक्षु *fk*).—तृचोऽधीति वृवुसुतिः *Am¹*, तृचोऽधीति ध्रुवोः सुतिः *r*, चिचे वीति प्रिवासुतिः *b*, तृचे ताति वृवासुतिः *f*, चिचे तात चवासुतिः *k*.

^a The Sarvānukramaṇī makes no mention of this triplet. ^b The reading of B (*Śarīraṃ cakṣur ity asyaṃ, tṛce 'dhīti bṛbustatiḥ*) would mean: 'The body (is praised) in

the stanza "The eye" (*cakṣuḥ*), in the triplet "above" (*adhī*) there is praise of Dṛbu^a Cakṣuḥ = the pratika of the khula which precedes RV. vi 45 In Aufrecht's RV. (p 676 f) it contains three stanzas But in the Kashmir collection of khulas (ii 15) it has only one stanza (identical with the first in Aufrecht), followed by the words *ya ānayat parāvataḥ* (the pratika of RV vi 45), and in the Anukramanī at the beginning of Adhyāya ii it is described with the words *cakṣur, aka (= ekā), atmastulīh* ^a Cp Sarvānukramanī. *tpe 'nye brhas tat sā dānatam*

109 And Śamyu^a praises his father in the last verse (*pada*) of the triplet. The five stanzas (beginning) 'Sweet, indeed, is this' (*svādus kīlāyam* · vi 47 1-5) which follow (the Indra hymns)^b are addressed to Soma^c.

वितर kr, वितर hb वितर: d—ग्रधुश्च hm¹r, मंपुशु b, वायशु fk—तृषस्यान्ते m¹, तृषस्यान्ते hdr, मूहस्यान्ते B—स्वयम् B, स्वयम् hdm¹r—^cति तु सौम्यः पद्यर्च उत्तरः hdr¹r²r³m¹, श्रिताः पद्यर्चः सौम्य एव वा bkr

^a The seer of RV vi 44-46, 48 there is nothing in the last pāda of 45 to indicate that Śamyu's father is praised Saigurnisya, however, remarks that according to a Vedic authority Dṛbu was a relative (*bandhu*) of Śamyu ^b That is, the group of Indra hymns ending with vi 46, cp above, v 103. ^c The reading of A agrees in matter with the Sarvānukramanī, which makes no mention of Indra as an alternative deity for 47 1-5, on the other hand the wording of B (*etah paścācāśa saumyah*) agrees more closely with that of the Sarvānukramanī: *paścācāśa saumyah*

B 110. Or else Indra is here predominantly praised, while Soma is incidental; for in the Aitareya (Brāhmaṇa)^a they are stated to be Anupānīyā stanzas addressed to Indra.

110^{ab} is nearly identical with 107^{cd}.—इन्द्रस्यैन्द्रो b, इन्द्रस्यैन्द्रा f, इन्द्रस्यैन्द्रा k, इन्द्रस्यैन्द्रो r, इन्द्रस्यैन्द्र m¹.—निपातनीयाः b, निपातनीयाः fk, निपातनीय m¹, निपातनीय r—सूयन्ते b, सूयन्ते m¹fk—110 is found in B and m¹ only.

^a In AB iii. 39 1 it is stated that the four stanzas RV vi 47. 1-4 are to be repeated as anupānīyā stanzas to Indra *svādus kīlāyam madhūman mīlāyam āśāndrasyaśāndras anupānīyah samastā*

111. (In) 'Destitute of pasture' (*agavyūti* : vi. 47. 20) one verse (*pāda*) praises the Gods, the next one (the second) the Earth^a, the third^b Brhaspati, the last verse (*pada*) Indra

तृतीयशु लिङ्गम् hm¹r¹r²r³, तृतीयोऽशोदिङ्गम् bkr, तृतीयोऽशोत्तिङ्गम् r—The end of the *varga* is here marked by २१ in bfm¹, not in hdk

^a 111^{ab} is quoted by Śaṅguruśiṣya on RV. vi. 47. ^b The reading *ṛṣiyas tu tv indram* furnishes a clear case of = particle inserted to avoid the hiatus.

22. Deities of RV. vi. 47 (continued) and vi. 48.

112. The (verse) which follows, 'O Lord of Wood, be firm in body' (*vanaspate vidvaṅgaḥ*: vi. 47. 26^a), the teachers state to be evolutionary (*bhāvavṛtta*). But the (whole) three stanzas (26–28) relate to the stroking of the car^a, while the three here (beginning) 'Forth' (*upa*: 29–31) are (in) praise of the Drum.

परं यत्तद् *hdm*¹, पदं यत्त *b*, पदं यत्ततद् *f*, पदं यत्त *k*.—ऋचसु तिस्रसु *hdm*¹, ऋचसु तिस्र *b*, ऋचसु तिस्रो *fk*.—With 112 begins a lacuna of fifteen ślokas (112–126) in R; cp. Sieg, Sagenstoffe, p. 39.

^a See AB. vii. 9. 2; AGS, ii. 6. 5; Śaṅguruśiṣya on RV. vi. 47.

118. And the hemistich 'Together, winged with steeds' (*sam aśvaparnāḥ*: vi. 47. 31^{ed}) is addressed to Indra^a. The ten (stanzas) at the beginning of the Ṛṇapāṇi hymn^b (vi. 48. 1–10) are to Agni; the following triplet (11–13) in (this) hymn to Pṛṣni is addressed to the Maruts, and, again, the following couplet (14, 15) is addressed to the All-gods.

The text of 113^{ed} and 114 follows the reading of *bfk* owing to the confusion and corruption of these six pādas in *hd* and *m*¹:

113^o. त्वचः परो *b*, त्वचः ॥ पुरो *fk*.—भरतः *bfk*.—पृश्निमूर्ति *b*, पृश्निमूर्ति *f*, पृश्निमूर्ति *k*.—In *hdm*¹ the whole pāda reads आदित्यो वा भरतः पृश्निमूर्ति । आदित्यो वा being taken from 114^a.

113^d. वृचः परो *b*, वृचा परो *fk*.—वैश्वदेव *fb*, वैश्वदेवं *k*.—In *hdm*¹ this pāda reads प्रगाथस्त्वच वरुदेवतोऽव्यः ॥

^a There is no statement as to the deity of vi. 47. 6–19 and 21; cp. above, 105; on 22 ff. see below, v. 140. ^b Cp. Sarvānukramaṇī: *ṛṇapāṇikam pṛṣnisūktam*; see Śaṅguruśiṣya on RV. v. 49 and vi. 48.

114. Or it may be addressed to the Ādityas or to the Maruts^a. The four (stanzas) 'To me, O Pūṣan' (*ā mā Pūṣan*: vi. 48. 16–19) one should know to be addressed to Pūṣan, (and) the following couplet there (20, 21) to be addressed to the Maruts; the last

(stanza) is a celebration of Heaven and Earth or is (meant) for Pr̥śni (22)^b.

114^a. वा स्याद् f, वा स्या k—This pāda in hdm² reads आ मा पूषन्निति पीण-
यतसम्=114^b.

114^b. आ मो पूषन्निति पीणायतसः b, आ मो पूषन्निति पाण्याय तिसः f, च मो
पूषन् स्ते पाण्याय तिसः k—This pāda in hdm² reads वृचः परो मासतः पृथिसूक्ते=113^c.

114^c. तच्च विद्यात् f, तच्च विद्याद् b—This pāda in hdm¹ reads आदित्यो वा
मासत एव वा स्याद्=114^a.

114^d. अत्यरयुभ्योः b, युत्युलोः f, युलोः k—कीर्तना पृथये च b, कीर्तिता प्रियायये
च f, k—This pāda in hdm¹ reads अन्वा वुमुकीर्तितं पृथयो वा—The end of the *varga*
is here marked by २२ in hbf, not in dk.

* The only practical difference between the above statements about RV vi. 48 and those of the Sarvānukramanī is, that in the latter the option of *lingoktadevatā* includes stanza 13. Cp. BD vol 1, p 122, note ⁶. ^b Sadguruśiṣya remarks that the wording of the Sarvānukramanī, *antyā dyāvābhūmyor vā pr̥śner cā*, is an imitation of another Anukramanī the passage meant is undoubtedly BD v. 114^d.

23. Deities of RV. vi. 49-62.

115, 116. After this the four hymns 'I praise' (*stuṣe*: vi. 49-52) are addressed to the All-gods: the second stanza (vi. 49 2) (praises) Agni, and the fourth (49 4) Vāyu, then the fifth (49 5) the Aśvins, but the seventh here praises Vāc (49 7), the eighth 49. 8) Pūṣan, the ninth (49 9) Tvastr, 'Of the world' (*bhuvanasya* 49. 10) Rudra, then the two next (49 11, 12)

116 चौत्यृक् तु सप्तमी hdm¹, सौत्यृक् यावीरवी b, सौत्यृक्वावीरवी f, (1 e पावी-
रवी, the pratika of vi. 49 7)—चौत्तरि hdm² b, *चौत्तरम् k.

117. are addressed to the Maruts. (With) 'Who the spaces' (*yo rajūmsi*: vi. 49. 13) the seer sang of Viṣṇu*. 'To' (*abhi*: vi. 50 6) is addressed to Indra, and 'Hither' (*ā*: vi. 50 8) is addressed to Savitr. There is one to Rodasī (vi. 50. 5), one to Agni (9) as well as to the Aśvins (10) (beginning) 'And' (*uta*. vi. 50. 9, 10)^b.

माहृत्यो यो h, माहृत्यो यो b, माहृत्यो यो m¹, माहृत्यो (no यो) f, k—अगावृषिः h, d,
अगावृषिः m¹, अगावृषिः b, अगावृषिः f, अगावृषिः l.—अभ्योद्गोति स b, अभ्योद्गोति च

f, अग्नीद्रावि च k, अहिर्बुध्न्यार्क h m¹, अहिर्बुक् d.—रोदस्वापेयुताश्विनी b, रोदस्वापेयुताश्विनी h d f, रोदस्वापेयुताश्विनी k, रोदस्वापेयुताश्विनी m¹.

^a The Sarvānukramagī gives no details for RV. vi. 49. ^b Both 50. 9 and 50. 10 begin with *uta*, and as this pratika is placed between *āgneyī* and *āśvini*, it is probably meant—*dehātī-dīpa-nyāyena*—to refer to both. There is no pratika for *raudasī*, for as *Rodasī* is mentioned in 5 only, the pratika ā (50. 4, 8 as well as 6) would not apply here also.—The Sarvānukramagī gives no details for vi. 50.

118. 'O Agni and Parjanya' (*agniparjanya* : vi. 52. 16)^a belongs to those two (deities), and the two stanzas 'Upward that' (*ud u tyat* : vi. 51. 1, 2) are addressed to Sūrya^b. 'We' (*vayam* : vi. 53-56) are four (hymns) addressed to Pūṣan, as well as that which comes next (58) to the one addressed to Indra-Pūṣan (57).

सीर्यो वोढु त्वद् b, सीर्यो येढु त्वद् f k, सूर्यो वोढु त्वद् h d m¹.—The text of 118^{cd} follows h d m¹, वयं पीण्यानि यं चिन्विद्राप्तीष्णमुपोत्तमं b, वयं मीष्णुयोत्तमं f, वयं भूष्णम-योत्तमो k, that is, probably = वयं पीण्यानि पक्षे[ता]निद्रापीष्णमुपोत्तमम्, 'there are five hymns to Pūṣan beginning "We" (53-56, 58), the last but one (57) being addressed to Indra-Pūṣan.' The meaning would thus be identical with that of the reading in the text.

^a No reference to this stanza in the Sarvānukramagī. ^b The Sarvānukramagī makes no mention of these two stanzas.

B 119. Some declare the stanza 'Him chief of charioteers, with braided hair' (*rathitamam kapardinam* : vi. 55. 2) to be addressed to Rudra.

'I will now proclaim' (*pra nu vocā* : vi. 59, 60) are two hymns addressed to Indra-Agni. 'She' (*iyam* : vi. 61) is addressed to Sarasvatī; 'I praise' (*stuṣe* : vi. 62)

119^{ab} is found in b f k m¹, not in h d.—ऐन्द्रमि b f k, ऐन्द्राम् h d.—The end of the *varga* is here marked by २३ in b f h, not in d k.

24. Deities of RV. vi. 63-74. The seven treasures.

120. are two (62, 63) addressed to the Aśvins; and there are also two (64, 65) addressed to Dawn; but 'A wonder now' (*vapur nu* : vi. 66) is addressed to the Maruts.

B And in the couplet 'Unto' (*upa*)^a he (the seer) proclaims adoration of the Aśvins.

चीपसे चिव hdm¹, चीपसे चीवीद b, चीपसे चीचेंद्र f — तु वपुर्विति h d, तु पुनन्विति m¹, स्वादपुर्न तत् b, स्वादपुर्न तत् f.—120^{c d} in b f k only.—विभ्यां f k, स्त्रिभ्यां b — रादैनं b, रादैनं f k (cp vi 44)

* There is no stanza beginning with spa in or near RV vi 66.

121. There is one to Mitra-Varuna, (viz.) 'Among all beings your' (*viśeṣām vah satām* · vi. 67). 'Obediently' (*śruṣṭi* · vi. 68) is addressed to Indra-Varuna; the following one, 'Together' (*sam* : vi. 69) is addressed to Indra-Viṣṇu.

समिन्द्रा° h d, समेंद्रा° b, सं वामेन्द्रा° f — परम् hdm¹, ततः b f k.

122. Heaven and Earth (70), Savitr (71), Indra-Soma (72), Brhaspati (73) are respectively praised in the following hymns; (in) 'O Soma and Rudra' (*somārudrā* : vi. 74) those two (gods) are praised.

सवितेन्द्रासोमी h d, सवितेन्द्रासोमी m¹, सवितेमीन्द्रो सोमी b f k — ती क्षुती b, ता क्षुती f k, संक्षुती hdm¹ (cp. 118^c)

B 123. Discus, car, jewel, wife, territory, horse, and elephant—these are the seven treasures of all emperors (*calraartin*)^a.

सर्वेया चक्रवर्तिनाम् f k, सर्वेया चक्रवर्तिनाम् m¹, पूर्व्वेयो चक्रवर्तिनीम् b — This śloka is found in b f k m¹, but not in h d, nor presumably in the other A MSS. (cp above, 112, note) — The end of the *varga* is here marked by २४ in b f k.

* This śloka is meant to explain the expression *sapta ratnā* in RV, vl. 74 1, and serves at the same time to introduce the story of the conqueror Abhyārtin

25. RV. vi. 75: Story of Abhyārtin and Prastoka Sārñjaya.

124. Abhyārtin Cāyamāna^a and Prastoka, son of Sārñjaya^b, having been conquered in fight by the Vāraśikhas^c, came to Bharadvāja^d.

सार्जयः h m¹, सर्जयः d, सार्जयः f, शार्जयः n, यार्जयः k, मार्व्ययः b — आबग्मतुर् kn, आबग्मतु f, आबग्मतो b, अमिबग्मतुर् hdm¹ (this would make a pāda of nine syllables). — वारशिखेर् n, वारशिखेर् hdm¹, वारशिखेर् f, वारशिखो k, तारशिधि b — युधि hdm¹ n, सुवि f k, युवे b

* Cp. RV. vi 27 5. 8.

^b Cp. RV. vi 27. 7, vi 47 22. 25

* This is the

form of the name in RV vl. 27. 45

^d This *varga* (124-128) is quoted in the Nīti-mañjari on RV. vl. 27 4.

125. Having approached and propitiated him and mentioning their names, the two said to him: 'O Brahman, know that we have been vanquished by the Vārasikhas in fight.

अभिगम्योचतुसौ hm¹k, अभिगम्य ततसौ b.—तं hm¹b, तु fkn.—प्रसादा° hm¹bfk, प्रणम्या° n.—वारशिखिर् n, चारशिखिर् b, चारशिखिर् fk, चारिशिखिर् hdm¹.

126. With you as our domestic priest we could conquer the warriors (*kṣatrabandhūn*).^a That is to be recognized as *kṣatra* (warrior caste) which protects the everlasting *brahma* (priestly caste).

चषवन्धून् n, चषवन्धुं hdm¹, चेषवन्धून् k, चेषवन्धुन् f, चेषवन्तु b.

127. The seer saying 'yes' to them, addressed his son Pāyu: 'Make these two kings unassailable to their enemies.'

तौ तु hdm¹, तु तौ bfkrm.—कुरुज्वेसी hdm¹n, कुरुज्वेती bfr, कुरुयेती k, कुरु पुत्र r⁵r⁷.

128. Saying 'yes' to his father, he consecrated their implements of war individually with the hymn 'Of a thunder cloud' (*jīmūtasya*: vi. 75).

जीमूतस्तेति hkrn, जीमूतस्तेव hdr³, जीमूतीयेन r¹r⁴r⁶.—पृथक्त्वि° hm¹r, पृथक् ते° fkn, पृथक्वि° b.—°नान्वमन्त्रयत् brn, °नान्वमन्त्रयत् hd, °ना च मन्त्रयत् fk.—The end of the *varga* is here marked by २५ in bfk, not in hd.

26. Deities of RV. vi. 75 in detail.

129. The first (stanza) of this hymn praises the warrior in his coat of mail (1), the second is (in praise) of the bow^a (2), the third consecrates the bowstring (3)^b.

धनुषश्च A, धनु स्त्रीति B.—द्वितीया तु hm¹r, द्वितीया च bfk.—°मन्त्रिणी Afk, °मन्त्रणी b.

^a The genitive *dhanuṣaḥ* would here, as often in the BD., mean 'belongs to,' 'is connected with,' or it may possibly be governed by *abhimantriṇī* to be supplied from *jyābhimantriṇī*. ^b This *varga* (129-133) is quoted in the *Nīlīmāñjarī* on RV. vi. 75. 1.

130. The fourth stanza praises the ends of the bow (4), the fifth praises the quiver (5). With half of the sixth the charioteer, with the (other) half the reins are praised (6).

सौत्युगालीं चतुर्थी A, सौति चालीं चतुर्थी B₂ — तु bdm¹, तुर् b, च r¹r³r⁴r⁶,
 च्छग् skrn — सारथिं hdm¹rbfn, सारथि k — संसुताः hm¹r, तु सुताः bn, ॥ सुताः k,
 त सुताः f

131. The seventh praises the horses (7), the eighth the arsenal (8), the ninth the guards of the car (9), the tenth the deities of battle (10)

अद्यांशु hm¹r, अद्यान्त b, अद्यां - fk — सौति आ° rn, सौत्या° hdm¹, सौत्या° fk.

132 The eleventh praises the arrow (11), the twelfth is a praise of the cuirass (12), the thirteenth praises the goad (13), the fourteenth the handguard (14)

इयं वैकादशी hm¹r², इयुधिं वैकादशी r¹r⁴r⁶, इयुमेकादशी bfr

133. In the first verse of the fifteenth (stanza) the poisoned arrow is praised (15^a), in the second (15^b) the iron-tipped (arrow), but in the following half (of the stanza) the missile of Varuna (15^c)

दिग्ध r, दिग्भ्य hdr², दिग्ब b, दिग्ध f, विद्ध्य k — इयुः सुतः r, इयु सुतः hdr³r⁵k, इयु
 सवः f, इय सुतिः b — अयोमुखी hm¹rb, *मुखी fk — तु अर्धेऽस्त्र hdm¹r, त्वर्धे स्तं b,
 त्वार्धे स्तं fk, अर्धर्धे r⁵ — परे hdm¹bfr², परम् r. — The end of the *varga* is here marked
 by र्द in m¹bf, by र्द in k, not at all in hd.

27. RV. vi. 75 (continued).

134, 135. In the sixteenth (stanza) of this hymn the arrow discharged from the bow is praised (16); in the seventeenth (there is praise) of the beginning of the fight (17), while the eighteenth is to be known as (in) praise of the mail of him who ties it on (*bādhyatah*); the last (19) is (in) praise of him who is about to fight, and in the last verse (19^a) the seer utters prayers on his own behalf.

134. योक्कशां B, योक्कशा A. — युदादेः hdm¹r, युदादेश्वा r¹r⁴r⁶, योदादेः r²,
 यादादे fk, योदादे b — कवचस्य तु hdb, कवचस्य तु fk, कवचस्य च r. — यध्यतः A,
 यध्यत m¹, यन्त b, यध्यता fk, यध्यनम् r

135 सुतिश्चत्तमा Am¹, देव्युत्तमा r, देविगुत्तमा bf, दीविगुत्तमा k. — च्यपिर् m¹b
 fkr¹, च्यपिर् hdr — आत्मन आशिपः hdm¹r, आशिपमात्मनः bfk

136. ^aNow the seer having with this hymn praised the implements of battle of these two (kings), sent them forth again against the Vāraśikhas.

वारशिखान् bn, वारिशिखान् hd, वारिशिखां m¹, (पुन)र्वारशिपान् f, (पुनर)र्था-
रशिपान् k.

^a This and the following two śloka (136-138) are quoted in the Nītimāñjarī on RV. vi. 27. 4.

B 137. With the four stanzas 'This here of thee' (*etat tyat te* : vi. 27. 4-7) Bharadvāja praised (Indra) from a desire of aiding the king (Cāyamāna). Pleased thereby the Fort-destroyer,

चतुष्टमी m¹b fkrn (aghm), च तिष्ठमी n (bc).—^aकाम्यया m¹b fkn, ^aकाङ्क्षया r.—
मिदुष्टाव m¹fkr (Saryānukramāṇi on vi. 75), पि तुष्टाव b, हि तुष्टाव n.—This and the
following śloka are not found in A, but only in B and m¹.

B 138. the Lord of Śacī, coming to Abhyāvartin on the bank of the Haryupīyā river, slew them in company with Cāyamāna.

अभ्येत्य m¹b fkn, आसाद्य r.—हर्षुपीया° f, हर्षुपीया° b, हर्षुपीया° r, हर्षुपीया° k,
पर्युपीया° m¹ (हरिषुपीया RV. vi. 27. 5).—जघानेनान् m¹rn (m), जिघानेनान् f, k,
जिघानेनां b, जघानेनां n.—हृषीपतिः bn, शृषीपतिः fkr.—The end of the *varga* is
here marked by २७ in f, k, by १७ in b; in m¹ it is marked by २७, but at the end of
136 (after प्रति).

28. Story of Cāyamāna and Prastoka (concluded).

139. ^aNow these two, Abhyāvartin and Sārñjaya, having conquered the Vāraśikhas, gave manifold wealth to their pre-
ceptor Bharadvāja.

तौ तु Am¹, एवं Bn.—ततो Am¹f, ताव r, wanting in b.—भ्यावर्त्तिसार्जयौ hm¹r,
भ्यावर्त्तिसार्जये b, भ्यावर्त्तिसर्जयौ f, भ्यावर्त्तिनः शशी k, प्रस्तोकः शार्जयो मृधे
n.—ददतुर्विविधं वसु hm¹r b f, विविधां दक्षिणां ददौ n.

^a This and the following śloka are quoted in the Nītimāñjarī on RV. vi. 47. 22.

140. Bharadvāja and Garga ^a, being seen by Indra on the road, proclaimed that gift with the (stanzas)^b 'Two' (*dvayān* : vi. 27. 8) (and) 'Prastoka' (*prastokah* : vi. 47. 22).

द्वयान् Am¹, द्वौ च B.—तद्वै A, तस्यै B.

* Garga, son of Bharadvāja, is stated by the Sarvāṇukramanī to be the seer of RV. vi 47, and Pāyu, son of Bharadvāja, of RV. vi. 75; agreeing with the Ārsṇukramanī, vi 6, 8. † Though the number of stanzas is not mentioned, the plural *ślokaḥ*, together with the contents of the passage in the RV, indicates that vi 47 22-25 (cp Sarvāṇukramanī) are meant.

B 141. The seer on his part praised the gift of that (Cāyamāna), himself proclaiming what had been given (by him) with the one stanza, 'Two, O Agni' (*dvayān agne: vi. 27. 8*).

This sloka is not found in A or m¹, but only in b f k r² r³ after it b f k repeat 140, thus making up five slokas for the *varga*.

142. The deities who in this hymn^a are occasionally^b (*pra-sangāt*) celebrated, Rāthitara regarded as hymn-owning (*sūktabhāj*) in praise (*stutau*)^c.

प्रसङ्गात्विह m¹, प्रसङ्गा विह A, प्रसङ्गाविह b, प्रसङ्गात्विह f, प्रसङ्गात्विह k, प्रसङ्गा-
विह r — राथीतर सुती h d m¹ r¹ r², राथंतरीसुतः b, भारथतरीसुतः f, भारथंतरिसुतः
k, राथीतरिसुतः r — The *mad* of the *varga* is here marked by २८ in m¹ f k, by २० cor-
rected to २८ in b, not at all in h d.

^a That is, RV vi 75, as the one under discussion. ^b That is, Heaven and Earth, Pūṣan (10), Soma, Aditi (12), Parjanya (13), Brahmanaspati, Aditi (17), Soma, Varuna (18). ^c On a somewhat similar use of *stutau* cp. vi. 16 and viii 100.

Mandala vii.

29. Pedigree of Vasistha. Kaśyapa's wives.

143. ^aThe son of Prajāpati was Marīci, Marīci's son was the sage Kaśyapa. He had thirteen divine wives, the daughters of Dakṣa:

मारीचः m¹ r b n, मारीचिः h d f k — मुनिः A, भवन् B — वाया h m¹ r b f k, वाता r¹ r² r³.

^a The following passage (143-155) is quoted in the Nīlmaṣipari on RV. vii. 104 16

B 144. Aditi^a, Diti, Danu, Kālā, Danāyu, Simhikā, Muni, Krodhā, Viśvā and Variṣṭhā, Surabhi and Vinatā,

दनुः काला r, दनुदाला m¹, दनुदाला f, दनुदाला k, वृषावला b, दनुदमा n (दनुषा
g, दनुषी m, दनिया b) — सिंहिका मुनिः r, सिंहिकाविगी m¹ k r² n, सिंहिकाविगी f, सिंहि-
काचि b, सिंहिकाविधी n (g) — क्रोधावला r, गोधा वृषा f m¹ n, गोधा वृषा b, गोधा
वृषा k — वरिष्ठा b k r n (g b), वरिष्ठा n — सुरमिन् b n, सुरमिन् f, सुरमिन् k, चतुर्मिन्

m¹.—विनता m¹bn, वितता fk.—This śloka and 145^{ab} are wanting in A, but they are found in B and m¹.

^a The names of the thirteen daughters of Dakṣa enumerated in 144 and 145^a are the same as those given in Mahābhārata i. 2520, with the exception of Varīṣṭhā and Surabhī, instead of which Pradhā and Kapilā appear in the epic, where the corresponding passage reads as follows :

aditīr dītr danuḥ kālā danāyuh siphikū tatā,
krodhā pradhā ca vīṣṭhā ca vinatā kapilā munih,
kadrū ca.

Thus the first line (excepting the last word) is identical in both, while the second and third begin with the same word. The question whether these three lines originally belonged to the text of the BD., or were interpolated from the Mahābhārata, is of critical importance. Without them the *varga* would have only three and a half ślokas. Cp. Muir, Original Sanskrit Texts, i. 122 and i. 116 f.

B 145. and Kadrū by name: (these) daughters he (Dakṣa) gave to Kaśyapa.

From them the Gods and Asuras, the Gandharvas, the Serpents, the Rākṣasas,

कद्रुदेवेति bm¹n, कद्रुदेवेति kr.—सुरादेव hm¹r, सुरा: सिद्धा: bn, सुरा सिद्धा fk.—145^a = vii. 68^b.

146. Birds, Piśācas, and other classes (of beings) were produced. Now among these (daughters) the one goddess Aditi produced twelve sons.

देवी hm¹r, नाम fkn, नीम b.—दादशा° Bn, द्वादशी A.

B 147. (These were) Bhaga, Aryaman, and Amśa, Mitra and Varuṇa, Dhātṛ and Vidhātṛ, and Vivasvat of great brilliance,

०र्यमांसस्य r, ०र्यमांसस्य fk, ०र्यमांसस्य m¹bn.—This śloka is found in B and m¹ only.—The end of the *varga* is here marked by २९ in bfk, not in m¹ (nor in hd, as the śloka is wanting in these MSS.).

30. Story of Mitra-Varuṇa and Urvaśī.

B 148. Tvaṣṭṛ, Pūṣan, and also Indra; the twelfth is called Viṣṇu. (Thus) that pair was born of her—Mitra and Varuṇa.

तवज्जे hm¹r, जज्ञते br⁶, जज्ञेऽथ n, यज्ञेऽथ fk.—मित्रस्य वरुणस्य ह rn, मित्रस्य वरुणः सह hdm¹, मित्रेण वरुणः सह f, मित्रेण वरुण सह k, मित्रेण वरुणे सह b, मित्रस्य वरुणस्य च r¹r⁶, वरुणः सह r²r³.

149 ^a Of these two Ādityas when they saw the nymph Urvaśī at a sacrificial session, the semen was effused ^b It fell into a jar containing water that stood overnight

सत्ते ns सत्ते ABm¹ —तत्कुम्भे hr²r⁵r⁷ns त कुम्भे m¹k त कुम्भे f तस्तम्भे ॥ कुम्भे तु r—व्यपतद hm¹rs ह्यपतद fkr²r⁵r⁷n व्यपतद ॥

^a The following passage (149 155^{ab}) is quoted by Sayana on RV vii 33 11 (translated by ॥ eg Sagenstöße ॥ 105 f) ^b Cp Āirukta v 13 *tasya darśanan mitra varunayo retoś caskanda* also Sarvanukramanī : 166 *mitravarunayor dīkṣatayor urvaśīm aparasam dr̥ṣṭva vasatipare kumbhe reto patat* Cp above v 99

150 Now at that same moment two vigorous ascetics the seers Agastya^a and Vasistha, there came into being

^a On the story of the birth of Agastya see Sieg Sagenstöße pp 100 108

B 151 Now the semen having fallen in various ways—in a jar, in water, on the ground—the sage Vasistha best of seers, was produced on the ground^a,

पतिते मुक्ते m¹rīkn पतिते रेतः bs—कलशेऽथ m¹bkr कलशे चः—समूत व्यपि⁰ m¹rs सवमूवर्षि⁰ n स वमूवर्षि⁰ bk स मूवर्षि⁰ f—This sloka is found in B and m¹ only

^a As this does not agree with 149 and 155 we probably have a later add t on in these three lines (151 152^{ab})

B 152 while Agastya was produced in the jar, (and) Matsya^a, of great brilliance, in the water

Then Agastya, of great glory, arose being the length of a peg (*śamyā*)

महाद्युति hrs महामुनि n मह fkr भवव्यहान् m¹—महायशा A महातपा Bns—152^{ab} is found in B and m¹ only—The end of the stanza is here marked by ३० in hm¹/fk not in bd.

^a Cp Sieg Sagenstöße ॥ 106 note²

31 Birth of Agastya and Vasistha

153 Because he was meted with a measure, he is here called Manyā^a, or else (because) the seer was born from a jar^b For measurement is made with a jar also

हि मीयते hm¹rīks महीयते b (कुम्भे नावी)ह मीयते r¹r⁴r⁸—153^{cd} is omitted in n

^a In RV. vii. 33. 13 *Māna* appears to be a name of *Agastya*; cp. Sieg, *Sagenstoffe*, p. 106, note ⁸, and p. 108, top. ^b That is, *Agastya* was called *Mānya* either because he was *śamyāmātra* or because he was produced from a jar which is used as a measure of capacity.

154. by 'jar' (*kumbha*) the designation of a measure of capacity (*parimāṇa*) is indicated.

Then, as the waters were being taken up (*grhyamāṇa*), *Vasiṣṭha* was (found) standing on a lotus (*puṣkara*)^a.

०धानं तु hm¹rbfkn, ०धानं च s.—लक्ष्मते br¹r⁶r⁵as, लक्षते fk, लक्षयस् hdr, (परिमाणं तु)लक्षयस् m¹.

^a This is analogous to the lotus of *Brahmā*.

155. There on every side the All-gods supported the lotus^a. Arising out of that water he (*Vasiṣṭha*) then performed great austerity.

सर्वं च पुष्करं तच्च Am¹, सर्वतः पुष्करं तच्च r, सर्वतः पुष्करं तच्च b fkn, सर्वतः पुष्करं तं हि s.

^a Cp. RV. vii. 33. 11: *viśve devāḥ puṣkare tvādadanta*; explained by Yāska, *Nirukta* v. 14, with the words: *sarve devāḥ puṣkare tvāgdhārayanta*; cp. Roth, *Erläuterungen*, p. 64.

156. His name arose, with reference to his virtue (*guṇataḥ*), from the root *vas* expressive of pre-eminence: for he once upon a time, by means of austerity, saw *Indra* who was invisible to (other) seers.

श्रीव्यकर्मणः hm¹r, श्रीव्यकर्मणः b, श्रीव्यकर्मणा fr⁶r⁷, श्रीव्यकर्मणि k.—हीन्द्रं hm¹r, चैन्द्रं br⁵r⁷, चन्द्रं fk.

157. The Lord of Bay Steeds (*Indra*) then proclaimed to him (that he should receive) shares in *Soma*.

B For this appears from the *Brāhmaṇa* (passage) 'The seers (saw not) *Indra*' (*ṛṣayo vā indram*)^a.

सोमभागानथ Am¹, सोमभागांस्तस्य B.—ब्राह्मणात्तद्धि m¹r, ब्राह्मणा तद्धि bfk.—157^{cd} is found in B and m¹ only.—The end of the *varga* is here marked by ३९ in m¹b, by ३० in fk, not at all in hd (as the last line is wanting in these MSS.).

^a TS. iii. 5. 2³: *ṛṣayo vā indram pratyakṣam nāpaśyan*; *taṁ vasiṣṭhaḥ pratyakṣam apaśyat . . . tasmai etūnt stomabhāgūn abravīt*.

32. Vasistha and his descendants. Deities of RV. vii. 1-32.

158 Vasistha and the Vasisthas thus (became) Brāhman in the office of Brahman priest^a, most worthy of fees in all rites at sacrifices.

वसिष्ठश्च वसिष्ठाय B, वसिष्ठाय वसिष्ठाय Am¹—ब्रह्मकर्मणि hm¹ bfk, वे ततोऽभवन् r—यत्तेषु hm¹ r, यात्तेषु b, खतिषु fk—दक्षिणीयतमास्तथा Am¹, दक्षिणीयास्ततो भवत् fk, दक्षिणीयास्ततोऽभवत् b, दक्षिणीयास्ततोऽभवन् r

^a Cp RV vii 33 11 *ut agniḥ mātṛavaruno vasiṣṭhaḥ* *grasatyā brahman manaso 'dhi jaleh*, TS iii. 5. 2² *tasmad vasiṣṭho brahma karyah*

159. Therefore one should honour with fees all such descendants of Vasistha who may at any time even to-day be present at a sacrificial assembly, so (says) a sacred text of the Bhāllavins

वेऽद्यापि Am¹, अद्यापि B—सदस्याः सुसु A, सदस्यास्त्विह B—कहिंश्चित् Ab, कर्मणि fkr—अहंयेद् bdr, अहंये m¹, पूजयेद् B—मासवेदी श्रुतिस्त्रियम् Am¹, वृद्धयं मासवी श्रुतिः B

160. Now the seer, the son of Mitra-Varuna (Vasistha), with the following sixteen^a hymns (beginning) 'Agni' (*agnim*: vii. 1. 1) praised Agni; 'Enjoy our' (*juṣasva naḥ*: vii. 2) here are Āpri stanzas

तुष्टावापिम् bdm¹, तुष्टाव चापिम् r, तुष्टाव वापिम् bfk—त्वपिम् bdm¹, नो तु in bfk (इत्यपिम्)—आप्रियस्तु bdm¹ r, आप्रियस्तु fk, आप्रियस्तु b.

^a That is, vii. 1-17, deducting vii. 2 as an Āpri hymn, on this method of stating the figures, cp. above, iv. 16; v. 12, 103 &c

161. Then 'Forth to Agni' (*prāgnaye*: vii. 5), 'Forth of the sovereign lord' (*pra samrājah*: vii. 6), the second 'Forth to Agni' (*prāgnaye*: vii. 13) which consists of three stanzas—these are addressed to Vaiśvānara. Then those which follow, (beginning) 'In thee, indeed' (*te ha*: vii. 18), are addressed to Indra,

162 being fifteen hymns (vii. 18-32): praise of the Maruts is incidental (in them) In the (stanza) 'No one Sudās's' (*nakiḥ sudāsah*: vii. 32. 10) the gift of Paijavana (Sudās)

The end of the *carya* is here marked by ३२ in m¹ bfk, not in bd.

33. Deities of RV. vii. 33-38.

163. is proclaimed by Vasiṣṭha, as well as in the four^a (stanzas) 'Two from the grandson' (*dve naptuh*: vii. 18. 22-25). 'White-robed' (*śvityañcaḥ*: vii. 33) they pronounce to be a dialogue or a hymn addressed to Indra.

चतुर्भिस्तु A, चतुर्चर्मिः B.—संवादसूक्तम् b, संवादः सूक्तम् hdm¹r, संवादे सूक्तमेन्द्रे fkr², संवादमेन्द्रसूक्तं r⁵r⁷.—श्रित्वं वक्षु hā, श्रित्वं वक्षु r¹r²r⁴r⁶, श्रित्वं तक्षु b, श्रित्वं तक्षु r, स्यति स्तु f, स्यतिस्त्र k.

^a The masc. *caturbhiḥ*, as in several other passages, being used for the fem. *caturbhiḥ* (see index of words under *catur*).

164. Here is proclaimed a dialogue of Vasiṣṭha and Agastya with their sons and also with Indra, and (their) greatness, birth, and action (are celebrated).

165. The following four (hymns) 'Forth' (*pra*: vii. 34-37) are addressed to the All-gods. There, however, the stanza 'Born in the waters' (*abjām*: vii. 34. 16) praises the Dragon (*ahi*), and there 'May us not' (*mā naḥ*: vii. 34. 17) (praises) the Dragon of the Deep (*ahi budhnya*)^a.

तत्र तु Bhdm¹, यानि r.—अहिं तत्र hm¹r, अहिं देवं bfk.—मा नोऽहिर् hdm¹r, मा नोऽहिं b, मा नोऽहि fkr.—बुध्मन् hdb, बुध्यन् m¹r, मध्यन् fkr.

^a The reading adopted in the text is supported by the Sarvānukramanī: '*abjām*' *aher*, *ardharca uṭtaro* '*hīrbudhnyāya*.'

B 166. The Dragon (*ahi*) strikes (*āhanti*) the clouds, or he goes^a in the midst among them. The Dragon is of the deep (*budhnya*), for he is born in the deep (*budhna*), the air^b.

अहिराहन्ति m¹br, अहिः सद्सि fkr.—मेघान्स r, मेघांस b, मेघांसि m¹, मेघांसि fkr.—एति वा bkr, एति वा f, एतीता m¹.—तेषु मध्यमः r, तेषु मध्यमः m¹, तेषु मधीनः b, तेषु मधानः fkr.—बुध्ने हि bf, हि k, बुध्येति r, बुध्ये हि m¹.—This śloka is not found in A, but only in B and m¹.

^a *Ahi* in Nirukta ii. 17 is derived from *ayana*, 'going,' or *āhanti*: *ahir ayanād*: *etiṅtarikṣe* . . . *nirhrasilopasarga āhantiṣṭi*. ^b Cp. Nirukta x. 44: *yo 'hiḥ sa budhnyo*: *budhnam antarikṣam, tannivāsāt*.

167. 'On high that' (*ud u syah* : vii. 38) is a hymn of Savitr. Here the couplet 'Blessed for us' (*saṃ nah* : vii. 38 7, 8) has Steeds as its divinities, and the hemistich 'On Bhaga the mighty' (*bhagam ugrah* vii. 38. 6^a) is addressed to Bhaga, so a sacred text (states)

मूक्त hm^1r , सूक्त bkr^2r^5 — देवतः hdm^1 , देवतः B, देवताः r — धर्चस्य मागो hm^1r^3B , धर्चस्य पादो r — इति श्रुतिः $m^1fr^2r^5r^7$, इति श्रुतः hdr^2 , इति श्रुतिः bk — 167^d in r reads प्रथमायामृचि श्रुतः by confusion with the second pāda of the next line. — The end of the *varya* is here marked by ३३ in m^1bf , not in hdk

34. Deities of RV. vii. 38-43.

168. And the third verse in the fifth (stanza) here (vii 38. 5^a)^a has the Dragon for its divinity

B As the hemistich 'On Bhaga the mighty' (*bhagam ugrah* : vii 38 6^a), so also is 'Now Bhaga' (*nūnam bhagah* : vii. 38. 1^a)^b.

तृतीयोऽथ hm^1r , तृतीयोऽस्य bkr — पञ्चम्यामहिदेवतः Am^1 , प्रथमायामृचि श्रुतिः bkr , प्रथमायामृचि श्रुतः r — 168^a is wanting in A and m^1 . — नूनं भगो m^1r , नूनं भगो b, नूनं भगो न भगो f, न भगो न भगो ||

^a There is no reference to this pāda in the Sarvānukramanī. ^b That is, the latter hemistich as well as the former is addressed to Bhaga as a form of Savitr (cp next śloka)

B 169. according to (the stanza) 'May that Savitr produce treasures'^a (RV. v. 82. 3), he (Savitr) may (*vā*) be (regarded as) Bhaga^b.

'Upright' (*ārdhvah* : vii. 39 1) is (the first of) five (hymns) addressed to the All-gods (vii. 39-43). Bhaga is the divinity of the five stanzas

स वा bkr , सर्वं f — पञ्चोर्ध्वः Am^1r^2 , पञ्चोर्ध्वं r, पञ्चोर्ध्वं b, पञ्चार्धं f, पञ्चार्धं k — पञ्चोर्ध्वं भगदेवतः Am^1r^2 , पञ्चोर्ध्वं भगदेवताः r, पञ्चार्धं भगदेवताः b, पञ्चार्धं भगदेवता fk — 169^a is wanting in A and m^1 .

^a The whole pāda in RV. v. 82 3 is: *sa kṛ vātmanī dāṁse svātā svātā bhagah*
^b It is perhaps owing to this remark that the Sarvānukramanī states the deity of RV. vii 38 6^a to be SAVITR or Bhaga *bhagam ū bhago vārdharcak*

170. (beginning) 'Winning at morn' (*prātārjitam*: vii. 41. 2-6). The last (stanza) is addressed to Dawn (vii. 41. 7), or else a prayer^a for the seers (*draṣṭṛ*)^b is here (expressed). Some, however, pronounce Bhaga only to be (the deity) in the (stanza) 'At morn' (*prātāh*: vii. 41. 1)^c.

उपस्थान्या hm¹, ऊडासांत्वा b, उदासांत्वा f, उदासांत्वा k (अन्योपस्था Sarvānukramāṇī), उपसोऽन्या r.—द्रष्टृयो चाशिरेव च b, तष्टृयो चाशिरेव वा f, तष्टृयो चाशिरेव च k, दृष्ट्या चाशिरेव वा r⁶r⁷, द्रष्टुं स्त्रीत्वाशिरेव वा m¹, द्रष्टुं स्त्रीत्वाशिरेव वा hd, द्रष्टुं स स्त्रीत्वाशिरेव वा r.—प्रातरित्थसां भगमेव hm¹r, प्रातरित्थितां भागीमेव hr²r⁵r⁷, प्रातुरित्थितां भागिमेव fk.

^a *Āfir* for *āfir* on account of the metre. ^b *Op. na uṣāsaḥ . . uchantu*, 'may the Dawns shine on us,' in RV. vii. 41. 7. ^c Whereas according to 169 this stanza would be addressed to the All-gods; cp. Sarvānukramāṇī: *ādyā līngokadevatā*.

171. Now the seers at the beginning and end (of hymns) proclaim (deities) in an occasional manner^a (*prasāṅgataḥ*): (thus) in this hymn there are some deities (here) and others (there) in that place (*tatra*)^b.

आदावन्ते तु hd, आदावन्ते च m¹, आद्यान्तेपु r⁶r⁷, आद्यान्तेपु fk, आद्यान्तेपु b, आद्यान्तेपु r.—ह्युपयः hd, ह्युपय b, ह्यय f, ह्ययं k, (च) ऋपयः m¹, (ते तु) ऋपयः r.—सूक्ते ऽस्मिन् Bhm¹r³, सूक्तेपु r.—त्वन्वा Bhm¹r³, मान्वा r.—अन्यास्तव fkr²r⁶r⁷r³, अन्यास्तव b, मान्वास्तव r, अन्यास्तव hd m¹.

^a *Op. above*, in 52 (note also the v. r. there, *prātaryogāt*). ^b That is, at the beginning and end of the hymn: Agni, Indra, Mitra, Varuṇa, Aśvins, Pūṣan, Brahmanaspati, Soma, Rudra, as well as Bhaga, occur in the first stanza, and Uṣas, besides the deities of the refrain *yūyaṃ pāta*, in the last stanza of this hymn, which as a whole is addressed to Bhaga.

172. Other deities are proclaimed because they belong to the same world or because they are associated^a, or else again because they share praise (*saṃstāvāt*), because of the sphere of (their accompanying) troop (*gaṇa*)^b, or because of a (common) attribute (*bhaktitah*)^c.

सालोक्तात् hdm¹r, कालाद्वा B.—गणस्थानाद् hdm¹r, गणस्थानाद् b, गणस्थाना° f, गुणस्थाना° k.—भक्तितो hm¹r, भक्तितो b, भक्तितो fk.—न्यास्तु hm¹r, न्यास्तु bfk.—The end of the *varga* is here marked by ३४ in m¹fk, by २४ in b, not at all in hd.

^a 172^a=i. 19^a, 98^a; vii. 144^c. ^b Thus Indra is associated with the troop of the Maruts. ^c Cp i. 73, 76, 77.

35. Deities of RV. vii. 44-49.

173. Next (come) one (hymn) addressed to Dadhikrā (vii. 44), one to Savitr (vii. 45), one to Rudra (vii. 46) in succession. But the deities proclaimed as belonging to the first (stanza) of (the hymn) addressed to Dadhikrā (vii. 44. 1)

दाधिक्र हद्र, दधिकं फ़—रीद्रम् हद्र, रीद्रम् ब्र, रीद्रम् क—दाधिक्रे हद्र, दाधिक्रे ब, दधिक्रे म¹फ़, दधिका र—प्रथमायास्तु Am¹, प्रथमायां तु B

174. may be recognized*. 'O Waters' (*āpah* : vii. 47) should be (regarded as) addressed to the Waters. The first triplet (of the next hymn) is addressed to the Rbhus (vii. 48. 1-3). The last (stanza vii. 48. 4) is pronounced to be addressed either to the All-gods or to the Rbhus

देवी वा हद्रम् रब्रक, देवी तु र¹र⁴र⁶.—174^d is omitted in र¹र⁴र⁶.

* That is, by their names occurring in the stanza, cp. Sarāṇukramanī, *ādyā* *īrayohitadevatā*.

175. For it is thus that this entire (hymn) addressed to the Rbhus is chanted on the tenth day in the litany to the All-gods*. 'Whose chief the sea' (*samudrajyeṣṭhāh* : vii. 49) is (in) praise of the Waters

यस्त्रि हद्रम्, यस्त्रि र², सवे f, मवे क, यस्त्रि ब्र.—समस्तं हद्रम्, समस्तं च ब्रक.—समुद्रज्येष्ठा यपां ह्र, समुद्रज्येष्ठेयपा र¹र⁴र⁶, समुद्रादित्यपां ब्र, समुद्रादित्यपा क—175^a omitted in र¹र⁴र⁶.—The end of the *varga* is here marked by ३५ in म¹ब्रक, not in हद्र.—The last *pāda* is not repeated here in either b or f.

* See *ĀS* vii. 12. 24, quoted by Śiṣyana on RV. vii. 48. 4: *daśame 'hnt varṣadeva-śastra ārbhapanipādānām, sūtryate ārbhukṣana ity ārbhavam ity*, cp below, vi. 108

1. Deities of RV. vii. 50-66.

1. Now with the hymn 'Guard me' (*ā mām*: vii. 50) the deities are praised in successive stanzas:

B Mitra-Varuṇa (1), and Agni (2), the (All)-gods (3), as well as the Rivers (4).

चयस् $m^1 r$, मयस् fb , मयस् k .— r^{cd} is not found in A, but only in B and m^1 . It must be original as the detailed statement of the Sarvānukramanī is founded on it: *ā mām: maitrāvaruṇy, āgneṣi, vaifodevī, nadistutāḥ*.

2. Two triplets (vii. 51, 52) have the Ādityas for their deities. The triplet which (begins) 'Forth' (*pra*: vii. 53. 1-3) is to the Two Worlds (*rodasi*). There are (then) four (stanzas: vii. 54. 1-3, 55. 1) addressed to Vāstoshpati; the seven (following: vii. 55. 2-8) are traditionally held to be lullaby stanzas^a.

देवत्यौ $hfkdr$, देवत्यौ m^1 , देवत्यौ h .—वास्तोषत्यान् hd , वास्तोषत्याः b , वास्तोषत्यन् r , वास्तोषत्यि fk .—चतस्रसु Am^1 , चतस्रसु $fk r$, चतस्र सु: b .—प्रस्तापन्य ऋचः स्मृताः B (प्रस्तापन्यो मुचः b , प्रस्तापत्यो मुच f , पश्चापत्यो मुचः k , प्रस्तापिन्य ऋचः r), त्वष्टी प्रस्तापिनी स्मृताः A (पिनी स्मृताः $r^1 r^2 r^4 r^6$, पिनी स्मृताः hd), सप्त प्रस्तापिनी स्मृताः m^1 .

^a Cp. Sarvānukramanī on vii. 55: *aṣṭau: vāstoshpatyādyā... śeṣāḥ prastūpīnya upaniṣat*. The reading of B is too vague, 'there are stanzas traditionally held to be lullabies,' while the reading of A would include the first stanza, 'eight are traditionally held to be a lullaby.' The reading of m^1 alone gives the correct sense clearly: 'seven are traditionally held to be a lullaby.' सप्त perhaps dropped out owing to the following syllables प्रस्त्वा, त्वष्टी being then supplied in A and ऋचः in B.—In Rgvidhāna ii. 26. 5 this hymn is described as *prastūpanam*.

3. After this there are four hymns addressed to the Maruts (beginning) 'Who, pray?' (*ka im*: vii. 56-59); the last stanza of these (vii. 59. 12) praises Tryambaka^a, the divine father.

परं Am^1 , ततः B.

^a There is no mention of Tryambaka in the Sarvānukramanī, which describes this stanza as *raudrī mṛtyuvimocanī*.

4. With the seven hymns beginning 'When' (*yat*: vii. 60-66) Mitra-Varuṇa are praised; but with the following eight (beginning) 'To meet your' (*prati vām*: vii. 67-74) the divine Aśvins.

सुतो तु br , सुतो मु fk , सुतो तौ hm^1 .—परैर् Am^1 , सुतो B.

5. (In) 'When to-day' (*yad adya*. vii. 60) one (1), (in) 'Aloft the sun' (*ut sūryah*. vii. 62) three (1-3), (in) 'Aloft he goes' (*ud v eti*: vii. 63) four and a half (1-5^{ab}) are addressed to Sūrya, while (in) 'That eye' (*tac cakṣuh* vii. 66. 16)^a the eye (of the sun) is sung as the deity.

यदयोक्तूर्यक्षिस् hm^1bfsk (यबदे° fk), यदयोक्तूर्य इति तिष्ठ r —सौर्यस् hdm^1 , सौर्य r , तद्वत् $bfr^2r^3r^2$, तद्वत् k —इति तु hdx , इति (no तु) $bfskr^2r^3r^2m^1$ —The end of the *varga* is here marked by १ in m^1bfsk , not in hd

^a There is no statement about this stanza in the *Sarvāṅgikramanī*. Cp below (9).

2. Deities of RV. vii. 66-85.

B 6 Śaunaka has stated that the two stanzas 'Thus of you to-day' (*tad vo adya*. vii. 66. 12, 13) belong to the Ādityas, while all the other stanzas, 'When to-day' (*yad adya*. vii. 66. 4-11) and the rest, are proclaimed (by him)^a to be addressed to Sūrya.

अथाः सर्वा अथः सौर्या bx , अथवा सर्वा अथः सार्य fk , अथवा अथः सर्वास् m^1 (the plural of सौर्या would be more consistent with ६ and ९ than that of सौर्या) —This and the following three ślokas (6-9) are found in B and m^1 only

^a Cp below (8), where it is stated that these stanzas 'are traditionally held to be addressed to the Ādityas'

B 7. 'These chastisers' (*ime cetārah*. vii. 60. 5) and the rest . . . these nine are traditionally held to belong to Aryaman, Mitra, and Varuna.

इमे चेतार $fk m^1r$, इमे चेतारम् b .—Of the second pāda consisting probably of pratikas only, I have been able to make nothing. The readings of the MSS are as follows. सते मिची t , स ते मिची k , स तेन मिची b , सवे मिची r , अते मिची m^1 —मिचलु तत् m^1bfsk , मितः सुतः r

B 8. The ten stanzas beginning 'When to-day the sun's' (*yad adya sūrah*. vii. 66. 4-13) are traditionally held to be addressed to the Ādityas; or else Savitr, Aditi, Mitra, Varuna, Aryaman, Bhaga

चादित् $m^1bfskr^2r^3$, चादित् r ($=r^2$)

B 9. are praised. The three stanzas which then follow, 'Aloft that' (*ud m tyat*: vii. 66. 14-16), are addressed to Sūrya. The teacher Śaunaka has stated the stanza 'That eye' (*tac cakṣuh*: vii. 66. 16) to be a prayer^a.

* That these two ślokaś (8, 9) belonged to the original text is supported by the fact that the wording of the *Sarvānukramaṇī* is clearly based on them: BD. *yad adya sūra ityādya daśādityāḥ*, *Sarvānukramaṇī caturthyādya daśādityāḥ*; and both have *tisraḥ sauryaḥ*.

10. Now Dawn (is praised) with the seven (hymns) 'Forth the Dawn' (*vy uśāḥ*: vii. 75-81); but the four hymns following these, 'O Indra and Varuṇa' (*indrāvaruṇā*: vii. 82-85), are (in) praise of Indra-Varuṇa.

एभ्यः m¹xbfk, एभिः hd.—^०द्वावक्षतेति Am¹, ^०द्वावक्षती° b, ^०द्वावक्षानि r; the whole line is चत्वारिंशोऽवस्थो क्षुतिः in f, चत्वारिंशो क्षुतिः in k.—The end of the *varga* is here marked by २ in bfk, not in hdm¹.

3. Vasiṣṭha and the dog of Varuṇa: RV. vii. 86-89.

B 11. In the hemistich 'Aloft the light' (*ud u jyotiḥ*: vii. 76. 1^{ab}) the Middle (Agni) is praised.

During^a the night Vasiṣṭha in a dream^b approached the house of Varuṇa^c.

11^{ab} is not found in A or m¹, but only in B.—स्वप्न आचरत् hdm¹r, स्वप्नमाचरत् fkn(cgh), स्वप्नमाचरन् bn(am)s, स्वप्नवचरत् n(b), चौर्यमाचरत् r^s.

^a 11^{ad}-15^{ab} are quoted in the *Nīṭimañjarī* on RV. vii. 55. 2; and 11^{ed}-13 in Śāyana on RV. vii. 55. 3. ^b See *Vedische Studien*, ii, p. 56 (cp. 55). ^c Cp. RV. vii. 86. 6: *svapnaś caned anyasya prayatā*; and vii. 88. 5: *bṛhantaṃ mānaṃ, varuṇa, . . sahasra-dvāraṇi jagamā gṛhaṃ te*.

12, 13. He then entered. A dog there ran at him, barking.

B Pacifying the hound which was making a din and running (up) with intent to bite, he lulled him to sleep^a (*vyasuṣvapāt*) with the two (stanzas) 'When, O bright one' (*yad arjuna*: vii. 55. 2, 3).

He sent him^b as well as the other attendants of Varuṇa to sleep^c.

तं तच्च bfkrs, तं त्वच्च hd, त्वं तच्च m¹.—^०भ्यधावत् Am¹, ^०भ्यवर्तत Bns.—12^{ed} and 13^{ab} are not found in A, but in B and m¹ only.—दृष्टुम् m¹n(b)s, दृष्टुम् fk, दृष्टुम् b, दृष्टुम् rn.—13. द्वाभ्यां m¹bfs, विभिः rn.—वसुष्वपत् m¹bfr, वसुष्वयत् k, वसुषुपत् n, वसुषुपत् s.—स तं Am¹, एवं Bns.—प्रस्थापयामास bfrz, प्रस्थापयामास k, प्रस्थापयामास hdm¹s.

* The anomalous form *nyasuravapāt* is evidently based on the refrain of RV vii 55 2-4, *nī su rapa* I was therefore tempted to make the emendation *nyasuravapāt*

^b The reading of B *evam* connects 13^{cd} with 13^{ab}, that of A *sa tam*, 13^{cd} with 12^{ab}

^c Cp Vedicische Studien, II p 56, note².

14, 15 Then king Varuna bound^a him with his fetters Bound (thus) he (Vasiṣṭha) praised his father (Varuna) with the next (*utah*)^b following four (hymns) 'The wise' (*dhīrā* vii. 86-89). Then his father released him.

A As soon as the (stanza) 'Thee in the fixed' (*dhruvāsu tvā*; vii. 88 7) had been uttered, the fetters dropped (*pramocire*)^c from him.

खिः पायिः प्रत्यवध्यत Am¹ (प्रति^o m¹), स्त्रान्पाशान्प्रत्यमुक्षत Bn — स वद hm¹rikn, स बुध r¹r⁴r⁵, स बुधा b — *भिरित hdr, *भिरत bfk.

15 ततः पिता hm¹bf, वध. पिता k, तथान्वया n — 15^{cd} is the reading of Am¹, instead of it, but after 14^{ab}, Bm¹ read

वदः स¹ वारुणैः पायैर्ध्रुवामु खिति³ दृश्यते ।

¹ r²r⁴r⁷, वद सा k, तदः स b ² r²r⁴r⁷, ध्रुवाखलिति b, ऋचाखलिति fk

Both forms of the line are omitted in n — The end of the *varga* is here marked by ३ in m¹, after 15^{ab} (*prā*) in bfk (as the B form of 15^{cd} comes before 15^{ab}), not at all in hd

* Here the root *baddh* is conjugated as an *Ātmanepada* of the fourth class; cp v 134 and vi. 23 (*dahyati* in A) ^b That is, after the group 82-85 mentioned in 10

^c The anomalous form *pramocire* must be meant for the 3 plur perfect passive (by false analogy from forms like *pecire*) The whole line has been adapted from RV. vii. 88 7. *dhruvāsu trāḡṣu kṣīṣu kṣiyanto ty asmat pāśam varuṇo mumocāt* The reading of B would mean. 'In the stanza *dhruvāsu trā* he appears bound with the fetters of Varuṇa'

4. Deities of RV. vii. 90-96.

16 The next three hymns 'Forth with longing for the heroes' (*pra iṛayā*: vii. 90-92), are addressed to Vāyu Now in this praise those (stanzas) are addressed to Indra-Vāyu in which there is praise in the dual (*dvat*)^a.

तास्वी^o Am¹, ताद्यै^o B — *वायव्याः सुतो m¹r¹r³r⁴r⁵, *वायव्याः सुतो hd, *वायव्याः चक्षो r, *वायव्या मयो bfk — यामु hm¹r, यासु r²r⁵r⁷, यासु fk, यासु b

* See Sarvāṇukramanī on RV. vii. 90 *madryas ca ya dvat dvat*; cp also Sadgurāṇīya.

B 17. 'Forth with longing for the heroes' (*pra vīrayā*: vii. 90. 1) is spoken of in the Aitareya (Brāhmaṇa)^a as a stanza addressed to Vāyu belonging to the Praūga litany (*prāūgi*): the predominance of Vāyu is (thereby) expressed in contravention (*vyatyayam kṛtvā*) of one of its verses (*pada*)^b.

वायव्या m¹bfk, वायव्या: r.—प्राउगी° m¹r, प्राउगी° b, प्राउगी° fkr².

^a That is, AB. v. 20. 9. ^b That is, the first pāda of vii. 90. 1 contains the dual form *vām*, so that judged by this the whole stanza would be addressed to Indra as well as Vāyu.

B 18. 'These with true' (*te satyena*: vii. 90. 5-7) being a triplet, 'As long as strength' (*yāvat taraḥ*: vii. 91. 4-7), again, being a quatrain, 'Eager' (*uśantā*: vii. 91. 2), being one, and the stanza 'Forth the presser' (*pra sotā*: vii. 92. 2)—these are traditionally held to be the nine (stanzas) belonging to the two (Indra-Vāyu)^a.

प्र सोता चर्ग¹ br, प्र सोता चर् f, प्र सोता च m¹k.—The words एता नव क्षुता: occur above, vi. 7^d.—17, 18 are not found in A, but in B and m¹ only.

^a The details given in this śloka are not mentioned in the Sarvānukramapī.

19. The two (hymns) 'The pure' (*śucim*: vii. 93, 94) are addressed to Indra-Agni; the two following, 'Forth' (*pra*: vii. 95, 96), are addressed to Sarasvatī. Sarasvat (is praised) with the stanza 'He' (*saḥ*: vii. 95. 3) and with the three 'Longing for wives' (*janīyantaḥ*: vii. 96. 4-6).

द्वे च सरस्वन्त इति B (द्वेच b fkr², द्वेचा r¹r³), क्षुतश्चैव सरस्वांक्षु Am¹. I have preferred the reading of B (with the emendation च्च for द्वेचा) because it is supported by the Sarvānukramapī on RV. vii. 95, 96: तृतीया सरस्वते . . पराक्षिप्तो गायत्र्यः सरस्वते.—च तिष्ठमि: hdr³, चतुष्टमि: m¹r¹r⁴r⁶, चतुर्ध्वै: r, चतुर्भवे b, चतुर्भवे fkr.—The end of the *varga* is here marked by ४ in bfk, not in hdm¹.

5. Story of Nāhuṣa and Sarasvatī: RV. vii. 95, 96.

20. King Nāhuṣa^a in former days wishing to consecrate himself for a thousand years, travelled over this (earth) with a single chariot, saying to all streams:

वर्षसहस्राय hm^1r^3B , वर्षसहस्राणि r — °रथेनेमां hdx , °रथेनेमान् b , °रथेन मा fk — द्रुवन् r , द्रुवत् hd , द्रुवत् fk , क्ववन् ll

* The story of Nāhusa and Sarasvatī is briefly referred to by Śāyana on RV vii 95 2

21 'I am about to offer sacrifice; bring me shares (for it), either in pairs or singly' The rivers replied to the king. 'How can we, who have but very little power,

पहत br^5 , हत fk , पहत $r^1r^4r^6$, सहय hdm^1r^3 — भागाक्षे hdm^1r^3 , मा सर्वा $r^1r^4r^6$, मा सर्वा fk , मा: सर्वा: r^5 , मा: सर्वा b — वायवेक्ष्य: Am^1r^2 , व्ययवेक्ष्य: b , व्ययवेक्ष्य fk (°स k), वायवेक्ष्य: r — नय: स्वल्प° hm^1bfk , नयद्याल्प° r

22 bring you all the shares for a sacrificial session lasting a thousand years? Resort to the Sarasvatī she will bring them for you, Nahusa'

भागान्तर्वाक्षे hdm^1 , भागान्तर्वाक्षे r , सर्वाभोगाक्षे bfk — सचे all MSS and r — वार्षसहस्रिके hdm^1rb , वर्षसहस्रिके r^2r^5 , वर्षे सहस्रिके fk — ते B , त्वा A — नाङ्गय m^1r , नाङ्गय: hdf , नाङ्गत: k , न्ययु: b

23 Saying 'So be it,' he quickly went to the river Sarasvatī; and she received him and yielded (*duduhe*) (him) milk (and) ghee

जगामागु Am^1 , जगामाच B — आपगा A , पावनी B (b , °नां $fk m^1$) — सरस्वतीम् all but m^1 , which has समुद्रगाम्. — 23^{cd} is the reading of B . प्रतिजग्राह सा चैनं पय: सर्पिय दुहति as that of Am^1 I have preferred the former as it more closely follows the words of RV vii 95 2 घृत पयो दुदुहे नाङ्गपाय

24. This exceedingly marvellous act of the Sarasvatī towards the king, the son of Varuna (*Vasiṣṭha*) proclaimed with the second (stanza) of the first (of the two hymns, viz. vii 95 2)

No MS marks the end of the *verse*, but that it ends here is indicated by the fact that the figure M is in b placed after 26^{ab}, which in that MS by mistake ends similarly, viz प्रथमस्य तृतीयया (see critical note on 26)

6. Deities of RV. vii. 97-104.

25. 'In the sacrifice' (*yajñe*: vii. 97) is addressed to *Brhaspati*; (then comes) a (hymn) addressed to *Indra* (vii 98); but the two following (99, 100) after that are addressed to *Vīṣṇu*, and the

three (stanzas) 'Wide' (*urum* : vii. 99. 4-6) should be (regarded as) addressed to Indra as well. The two next (hymns) 'Three' (*tisrah* : 101, 102) are addressed to Parjanya.

यज्ञे वाहस्यत्वमिन्द्रं hm^1r^3 , यग वहस्यमिन्द्रं च f , यग वहस्यमिन्द्रं च k , वाहस्यत्वमिन्द्रं च b (no यज्ञे), द्वे वाहस्यत्वे ऐन्द्रे च r , ऐन्द्रे यज्ञे दिवः भूक्ते $r^1r^4r^6$.—तु परे ततः Am^1 , च ततः परे B .—उरुमैन्द्राय hm^1 (उरमित्येन्द्राय S), उत्तमैन्द्राय r , उत्तमैन्द्राय bk , उत्तमैन्द्राय f .—तिस्रः स्युः br , तिस्र स्य f , तिस्रस्य hdm^1k .

A. 26. Now the first (stanza) here^a (vii. 97. 1) praises Indra, the second and the rest (2, 4-8) (praise) Brhaspati.

B In 'At the sacrifice' (*yajñe* : vii. 97) the first (stanza) praised Indra alone, but the last both Indra and Brhaspati.

^a 26^{ab} is the reading of Am^1 ; instead of this line B has :

आशीर्षक^b प्रथमा तत्र प्रथमस्य तृतीयया ।

^b r , आशीर्भव m^1f , आशी भव k , आशी b .

The first pāda here is probably a corruption of 26^a (the last five syllables being practically identical), while the second seems to be due to a confusion with 24^d.

26^{cd} is not found in A, but in B and m^1 only. 26^b is redundant, as stanzas 2, 4-8 would already be addressed to Brhaspati by 25^a; while 26^c repeats the statement of 26^a; on the other hand 26^d is necessary to the sense (cp. Sarvānukramāṇi). The original reading of 26 thus seems certainly to have consisted of the single line : स्त्रीतीन्द्रं प्रथमा स्वच अन्त्या विन्द्रावृत्सती । cp. Sarvānukramāṇi on vii. 97 : यज्ञे . . ऐन्द्रादि वाहस्यत्वमत्येन्द्रे च.

27. The third and the ninth (vii. 97. 3, 9) praise Indra and Brahmanaspati. (The hymn)^a 'For a year' (*samvatsaram* : vii. 103) (praises) the frogs; but that which follows (vii. 104) is addressed to Indra-Soma.

स्त्रीतीन्द्रा^a Am^1 , सहिन्द्रा^a B .—मण्डूकान् $bfkSa$, मण्डूकान् m^1 , मण्डूका $r^2r^6r^7$, माण्डूकान् A . I have preferred the former reading as being supported by the Sarvānukramāṇi : मण्डूकांस्तुष्टाव.

^a 27^{ab} and 28 are quoted by Sāyana in his introduction to RV. vii. 104.

28. The seer, when his hundred sons had been slain by the followers of Sudās, full of pain and overwhelmed with grief for his sons, saw (this hymn) for the destruction of demons^a.

राषोघ्नं $m^1r^1r^1br^5nS, s (v r)$, रषोघ्नं $hrfks$ — 28^{ab} , occurring here in II and hdr^3 (but omitted here in $m^1r^1r^1r^1$), is repeated at 34^{ab} , with वसिष्ठो (A) in place of सौदासे: (B) — तस्मिन् hd , कृदः Bs — The end of the *varga* is here marked by ६ in m^1hf , not in hdk

* 28^{ab} is quoted in the Nīlmaṣjari on RV. vii. 104 16

7. Detailed account of RV. vii. 104.

29 The stanza 'Who the simple' (*ye pākāśamsam*: vii. 104. 9) is addressed to Soma; the next (10) after that is addressed to Agni; the eleventh is addressed to the All-gods (11); the couplet which follows it (12, 13) is addressed to Soma.

आयेयो m^1dr , सायेयो b , *येयो b , *येया fk

30. The stanza 'As if I' (*yadī vāham*: vii. 104 14) is addressed to Agni, while 'Who me' (*yo mā* 16) is traditionally held to be addressed to Indra; 'She who strides forth' (*pra yā jigāti* 17) is addressed to the pressing stones, while 'Spread out' (*vi tiṣṭhādhvam* 18) is addressed to the Maruts.

ऐन्द्रो यो मेति तु स्मृता hm^1r , यो मेतीन्द्रः स्तुती द्वयोः bk , यो मेतीन्द्रस्तुती द्वयोः f , यो मेतीन्द्रः स्तुतोऽर्चया r^1r^1 — पाष्णी hdm^1r , वरामी b , वरामी f , वरीमी k

31. Five (stanzas, beginning) 'Hurl forth' (*pra vartaya*: vii. 104. 19-22, 24) are addressed to Indra, while the last stanza is addressed to Indra-Soma. In the stanza 'May not the demon us' (*mā no rakṣas*: 23) the seer invokes a blessing^a

सोमी लृगु hm^1 , *सोमीलृगु* r , *सोमी लृगु* f , *सोमी लृगु* b , *सोमी लृगु* k — स्वाशियन् bkr , स्वाशिय hdm^1 . — लृचि hdr , लृचि bkr , लृचि $r^1r^1r^1$.

^a I have preferred the reading *āśisam* to *āśisah* because it is supported by the Sarrānukramanī on RV. vii 104 *pra vartayeti pākāśadryo mā no rakṣa ity rser ālmanā āśih*.

32. and protection in heaven and earth on his own behalf. 'The owl-fiend' (*ulūlayātum*: vii. 104. 22) (prays) 'Slay these night-walkers of various forms'^a.

दिवि चैव hdm^1 , दिवयेव br , दिविसेव fk . — पृथिव्या च hdm^1 , पृथिव्याय br , पृथिव्योय fk — पालनम् m^1bkr , पालतम् hd . — उन्मथयानुं re (and RV. vii 104. 22).

उलूकयातु all the MSS. (°यान्तु r^7) except r^5 .—This śloka is omitted in $r^1 r^4 r^6$ according to R, p. 163, note ⁶, but this statement contradicts his preceding note ⁶.

^a 32^{cd} is quoted by Sāyaṇa on RV. vii. 104. 22, who adds a line which is not found in any of the MSS. of the BD.

33. Now in the fifteenth and in the eighth (stanza) of the hymn the son of Varuṇa (Vasiṣṭha), while as it were lamenting, his soul being overwhelmed with pain and grief, utters a curse.

सूक्तस्या ऋष्ट्यां h^d, (°ष्ट्या?) ऋष्ट्यां $r^1 r^3 r^4 r^6$, सूक्तस्याष्ट्यां m¹ f^k, सूक्तस्यापुग्न्यां b, सूक्तस्याथाष्ट्यां r.

34. Vasiṣṭha was at that time pained, as his hundred sons had been slain by Sudāsa^a who, in consequence of a curse, had been transformed into a demon (*rakṣas*); such is the sacred tradition.

तस्मिन् h^dr, नास्मिन् m¹, कृचः B.—वसिष्ठो h^dm¹r, सौदासेर् b, सौदासेर् f, सौदासे k.—दुःखितसदा h^rb^k, दुःखितः सदा m¹.—34^{ab} = 28^{cd} (cp. v. r. there).—वे श्रुतिः Am¹, नः श्रुतम् B.—The end of the *varga* is here marked by ॐ in b^k, not in d^m.

^a For Sudās, as above, iv. 106, 112.

Maṇḍala viii.

8. Story of Kaṇva and Pragātha.

35. ^a Kaṇva and Pragātha were two sons of Ghora. When they had been dismissed by their preceptor they dwelt together in the forest.

°चातावूपतुः h^dr, °चा औपतुः b, °वाता उयेतुः f^k. It would have been more consistent to print °चाता ऊपतुः (cp. iv. 96^e and note ^a).

^a The following four ślokas (35–38) are quoted by the Nītimajjarī on RV. viii. 1. Ṣaḍguruśiṣya (p. 136 f.) gives a metrical form of the story which is differently worded.

36. Now while these two dwelt there the younger (brother) of Kaṇva (i.e. Pragātha), having placed his head while asleep (*svapat*)^m on the lap of Kaṇva's wife, did not awake.

कण्वपत्न्याः rⁿ, कण्वः पत्न्याः f^k, कण्वपत्न्या b, कण्वपत्न्यां h^dm¹.—स्वपत् h^dm¹r³ f^r2ⁿ, स्वयत् k, (शिरो) स्वपत् n, अमात् $r^1 r^4 r^6$, स्वपन् b^r.—कण्वस्रोत्संगे h^m2, कण्वस्यत्संगे d, कण्वशंगे b, कण्वसूत्संगे f, कण्वसूत्संगे k, कण्वसु उत्संगे n, कण्वसूत्सङ्घे $r^2 r^6 r^7$, कण्वसूत्सङ्गाव् r.—नान्वबुध्यत h^dm¹ (°ता d), नावबुध्यत $r^1 r^4 r^6$ n, नान्वबुध्यत b, न त्वंबुध्यत f, न त्वंबुध्यत $r^2 r^6$ 7, न त्वंबुध्यत k.

* The MS evidence for *t*, that is for the neuter participle agreeing with *śiras*, is overwhelming, though *scapan* would be more natural.

37. Now Kanva, enraged by suspicion of a sin (and) wishing to curse him, awakened him with his foot, as though about to consume him with his fiery energy.

शमुकामशु hrblk, हनुकामशु n — पापामिशङ्कया hm¹rb, पापातिशङ्कया f, प्रापतिशङ्कया k, पतितशङ्कया n — बोधयामास hdrn, बोवयामास b, योजयामास fk — दिधुसन्निव m¹rn, दिधुसन्निव hd, विधुसन्निव f, विधुसन्निव k, दिवसन्निव b

38. Pragātha, becoming aware of his intention^a, stood with folded hands and chose the couple for his mother and father.

तं भावं hrb, त मा d, भावं तं fk — प्रगाथः hdrk, प्रयमः b — प्राञ्जलि स्मितः bk, प्राञ्जलि स्मितः f, प्राञ्जलिः स्मितः hdr.

^a Cp above, iv. 50, 59

39 The seer, being (thus) the son of either Ghora or Kanva^a, saw, in company with many other members of his family, the eighth Mandala.

घोरो hm¹r, घोरो bfk, घोरो r¹r²r⁴r⁶. — काण्वो hbf, काण्वो b, कारावो k, कण्वो m¹r — वज्रभिः सह hdm¹b, वज्रभि सह fk, वज्रभिः पितुः r — सहित ऋषिर्, hdm¹r (तः r), सहितः सखि b, सद्विच्छिंषि f, सद्वितिरिषि k. — The end of the *varga* is here marked by *in* bfk, not in hd.

^a Cp Śarāṇukramanī on RV. viii 1 : *sa ghaurah san bhrātuh kanvasya putralān agāt* ; Ārāṇukramanī viii 3 . *pragātho ghorajo munih, sa hi ghorasya kanvasya bhrātā san putralān gatah*.

9. Deities of RV. viii. 1-21.

40. There are four hymns addressed to Indra (beginning) 'Not at all' (*mā cit* : viii. 1-4) . in the stanza 'Downward his mighty' (*anv asya sthūram* : viii. 1. 34), Śaśvatī, daughter of Angiras, living (*vasanti*)^a as his wife (*nārī*)^b, praised her husband^c.

वसन्ती hdm¹r, वसन्ती kr², वसन्ती bfr².

^a That is, living with him as his wife, though he had been turned into a woman

^b On Śaśvatī and *nārī*, see above, ii. 83 and note.

^c Cp. Śarāṇukramanī . *patnī cāsyāṅgirasī śaśvatī pumsīram upalābhya caam prīṭhantyaṅyā tustāva*

41. The seer turned that Āsaṅga, who had been a woman, into a man (again)^a. With the four^b stanzas 'Praise' (*stuhī*: viii. 1. 30-33) his own gift (to the seer) is proclaimed (by Āsaṅga).

तमासंगं सुतवान् hdm¹, तमासङ्गः सुतवान् r, तं मासंतं कृतवान् b¹r⁷, तं मासं कृतं कृतवान् f, तं मासं कृतं कृतवान् k.—स्वस्व A, तस्व B.—सुहीत्यृग्मिञ्चतुर्मिः परिकीर्तितम् all MSS. (सुहि सुहीति चतसृभिः S).

^a Op. Sarvānukramaṇī on RV. viii. 1: *āsaṅga yaś śtribhūto pumān abhūt sa medhyā-tithaye dānaṃ dattvā stuhī stuhīti catarṣbhīr ātmānaṃ tuṣṭāva*. The story of Āsaṅga is related by Sāyaṇa on RV. viii. 1. 1 and 34. Āsaṅga, son of king Playoga, was, he relates, owing to a curse of the gods, turned into a woman, but afterwards was, by the favour of Medhyātithi, restored to manhood by the power of penance. He consequently bestowed much wealth on the seer (30-33) and was praised by his wife Sāsvatī, daughter of Angiras (34). See also Śaḍguruśiṣya, p. 137; Sieg, Sagenstoffe, pp. 40, 41. ^b Though *caturbḥiḥ* is, as we have seen, frequently used alone as an alternative for *catasṛbḥiḥ* (cp. next śloka), it seems hardly possible that *ṛgbḥiḥ caturbḥiḥ* could have been the original reading. I was therefore much tempted to emend the MSS. reading to *catasṛbḥiḥ prakīrtitam*. With reference to this passage (RV. viii. 1. 30-33) the Sarvānukramaṇī has *catasṛbḥiḥ*, the Nītimajjarī *ṛgbḥiḥ catasṛbḥiḥ* (Sieg, p. 41), and the Āṛṣānukramaṇī *roām catasṛām*. In the Rāmāyaṇa, however, *caturbḥiḥ* occurs in juxtaposition and agreement with a feminine noun (see St. Petersburg Dictionary, under *catur*).

42. But with the two stanzas 'Bestow' (*śikṣa*: viii. 2. 41, 42) that of Vibhīndu, king of Kāśī (*kāśya*)^a, is proclaimed, while with the four^b (stanzas) 'Which' (*yam*: viii. 3. 21-24) the (gift) of the liberal Pākasthāman is praised.

कामस्व hbr, कास्वस्व d, कामस्व fk.—पाकस्थान्द्वसु hm¹r, °स्थान्द्वस् br²r⁵, °स्थान्द्वस् fk.—भोजस्व hm¹r, भोजस्व b, भोजस्व f, भोजस्व k.

^a Op. Sarvānukramaṇī on RV. viii. 2: *antyābhyāṃ medhātithir vibhīndor dānaṃ tuṣṭāva*. ^b See note ^b on 41.

43. The two pragātha couplets (beginning) 'Forth' (*pra*: viii. 4. 15-18) Śākaṭāyana thinks are addressed to Pūṣan^a; Gālava, however, (thinks) the former (15, 16) is addressed to Indra only, the latter (17, 18) to Pūṣan.

द्वौ hm¹rg, तु B.—उत्तरम् hm¹r, उत्तराम् b, उत्तमम् fkr⁵.

^a 43^{ab} is quoted by Śaḍguruśiṣya on RV. viii. 4.

44. In the last triplet of the last of the Indra hymns here (viii. 4. 19-21), the gift of king Kuruṅga is praised (with the words) 'Abundant wealth' (*sthūram rādhaḥ*: 19).

ऐन्द्राणामिह hm¹r, *सां लिह k, *सां लिह f, *सां न्विह b—The end of the *varga* is here marked by *ॐ* in m¹bfk, not in hd

10. Deities of RV. viii. 5-18.

45. In the hymn addressed to the *Āsvins*, 'From afar' (*dūrāt* : viii. 5), the thirty-seventh stanza, (that is) the hemistich 'As' (*yathā* 37^{ad}), and the final couplet (38, 39) are traditionally held to be (in) praise of the gifts of *Kaśu*^a.

सप्तशतमी b, *विशतमी f, *विशतमी k, *सुशतमा hd, विशन्तानि r, *विशतमा m¹—इत्यर्धेचो hm¹|| (*चो f), त्वार्धेचो r—दानक्षुतिः b(s), भावक्षु f, (क्षयो)नक्षि k, दानक्षवः hm¹r—सुता b, omitted in fk, सुतः hm¹r.

^a Cp *Sarvānukramanī* on RV viii. 5 *antyāḥ pañcardharcāś caśdyanya kaśor dānastutīḥ*

46 'Great' (*mahān* : viii. 6) is addressed to *Indra* in (the stanza) containing (the word) 'ancient'^a (*pratna* : viii. 6. 30), Śākapūni, as well as *Mudgala*, son of *Bhrmyasva*, thinks *Agni Vaiśvānara* is praised

विं विद्वानर क्षुतम् br, विर्विद्वानरः क्षुतः Am¹.—46^{ab} is omitted in fk—महानिन्द्र प्रत्ययान् Am¹, महानिन्द्रं प्रवेययाम् b, महानितीन्द्रदेवयम् r.—भार्ग्यश्चिव r⁵, भार्ग्यश्चिव hm¹br, भार्ग्यश्चिव f, भार्ग्यक्षु k

^a The eleventh as well as the thirtieth stanza contains the word, but the latter only can be meant

47. But in the triplet 'A hundred' (*śatam* : viii. 6. 46-48) the gift of *Turindira*^a is recorded 'Forth' (*pra* : viii. 7), the following (hymn), is addressed to the *Maruts*; and the three 'Hither to us' (*ā naḥ* : viii. 8-10) are addressed to the *Āsvins*.

नेरिदिर hdm¹r, नेरिदिर bfk—प्रेति आ r, प्रेत्या hdm¹bfk—*द्विनानि च hm¹r, *द्विनान्यतः ||

^a Cp *Sarvānukramanī* : *tyco 'ntyas turindirasya pūrṣaryasya dānastutīḥ*.

48 'Thou' (*tvam* : viii. 11) is addressed to *Agni*. 'Which, O *Indra*' (*ya indra* : viii. 12. 1) are six (12-17) addressed to *Indra*; but in a hemistich of the last (stanza) but one of the last (viii. 17. 14^{ab}) the god *Vāstospati* is praised.

49. 'This' (*idam* : viii. 18) has the Ādityas as its deities : with three^a (of its stanzas), the sixth, the fourth, and the seventh, Aditi is praised ; the eighth stanza, 'And' (*uta*), is addressed to the Āśvins.

०दितिः सुता *hm*¹*r*, ०दितिसुता B.—पथ्या चतुर्थ्या सप्तम्या *r*¹*r*⁴*r*⁶, पथ्यां चतुर्थ्यां सप्तम्याम् *hd*, पथ्या चतुर्थीसप्तम्योर् *m*¹, पथ्यां चतुर्थीसप्तम्योर् B.—The end of the *varga* is here marked by १० in *m*¹*b**fk*, not in *hd*.

^a The *Sarvānukramanī* does not specify these three stanzas.

11. RV. viii. 19: praise of *Trasadasyu's* gifts.

50. (In) 'Blessing' (*śam* : viii. 18. 9) the three (gods) Fire (*agnī*), Sun (*sūrya*), Wind (*anīla*)^a are (respectively) praised in successive verses (*pac-chaḥ*). The *pragātha* couplet 'Whom' (*yam* : viii. 19. 34, 35) is (in) praise of Varuṇa, Aryaman, and Mitra

पहस्त्व० A, पच्छोस्त्वाम् *r*, पछास्त्वोम् *f*, पछास्त्वोम् *k*, पाछास्त्वोम् *b*.—०मित्राणां *Am*¹
०मित्रासु *r*²*r*⁵, ०मित्रासं *b**fk*.—प्रगाथो *Am*¹, प्रगाथे B.—इति सुतिः *r*, इति सुताः B,
इति सदा *hdm*¹, इति तदा *r*³.

^a Cp. *Sarvānukramanī* on RV. viii. 18 : *parā* (9) *agnisūryānīlānām*.

51. ^a in the (hymn) addressed to Agni. 'He has given' (*adāt* : viii. 19. 36, 37) are (two stanzas in) praise of the royal seer Trasadasyu.

B He gave fifty maidens^b and three herds of seventy (*saptatīḥ*) cows,

सुतो *h**dr*, सुति *b**fk*.—सप्ततीः *br*, सप्तमी *fk*, सप्ततिः *m*¹, सप्तयः *n*.—51^{ab}-57^{ab} are not found in A, but in B and *m*² only.

^a The following six and a half śloka (51-57^{ab}) are quoted in the *Nītimāñjarī* on RV. viii. 19. 37. ^b Cp. RV. viii. 19. 36 : *adāt . . pañcāśatam trasadasyur vadhūnām*.

B 52. horses, and camels, and he also (gave) various garments, jewels, a brown bull, the lord that led those (herds)^a.

अश्वोद्गाणां *m*¹*fkrn*, अश्वोर्वाङ्गाणा *b*.—तथैवासी *m*¹, तथैवासी *b*, तथैवासो *fkn*,
उरभ्राणां *r*.—वृषमं *fkr*, वर्षमं *b*, विविधं *m*¹.—श्वावं *m*¹*n*(*m*), श्रावं *n*, श्रावं *n*(*h*),
श्रावं *b**fr*, श्रावं *k*.—अयेसरं *m*¹*fkn*(*a*), अयेशरं *kr*², अयेचरं *b*, आसेसरं *n*.—पतिम् *r*,
प्रति *m*¹*fkr*²*n*, पथि *b*.

* See RV viii 19 37 *tsīrnāṇe saptaśatmāṇe śyāvaḥ pranetā . . diyānā n patih*, cp the enumeration of gifts in RV viii 46 22, 23

B 53. Having wedded, the seer as he went on his way proclaimed (all) this to India, and with the hymn 'We' (*vayam*. viii. 21) (praised) Śakra. Pleased thereby the Lord of Śaci

*शस च *m¹bfrn*, शस ह *r*—शक्र च all MSS *r* and *n* (cp v 137)—शचीपतिः *m¹bfr*, सुरदरः *n* (cp v 137^d)

B 54 (said), 'O seer, choose a boon' Humbly the seer replied to him 'I (will) enjoy, O Lord, simultaneously the fifty maidens^a of the race of Kakutstha^b,

तमृषिर् *br*, तमृषिम् *f m¹*, तमृषीम् *k*—काकुत्स्थ *rn*, काकुस्थ *b*, काकुत्स्थः *k*, काकुत्स्थः *f*—कन्याः पचाग्रद् *f rn*, कन्याः पचाग्रद् *b*, पच कन्याग्रद् *k*—रमये *bfrn* (*b*), रमयेत् *m¹*, रमय *n*—54^{ad} 55 omitted in *r¹*—The end of the *varga* is here marked by ११ in *bfr*

* This most probably refers to the *pañcāśatam vadhūnām* mentioned above (51) Note the nom *pañcāśat* used for the acc ^b This word is printed by Mitra as a vocative, but it is impossible that this patronymic should be applied to Indra The word is, however, probably used in the text owing to the close association of Kakutstha with Indra (see St Petersburg Dictionary, under *kakutstha*)

12. The boons chosen by the seer. Story of Sobhari and Citra.

B 55. (and choose) the assumption of many forms at will, youth, and everlasting enjoyment, the conch treasure^a, the lotus treasure^b always remaining in my house

धौवनं *m¹bfr*, युगपत् *r¹*.—मनुहेष्यं *m¹r*, मनुहेष्यं *n*, मनुहेष्यं *fk*, मृष्यं *b*

* Prosperity departs with its disappearance cp *Pañcatantra*, ii 10; *Indische Sprüche*, 3950 ^b That is, 100,000 000 pieces of money.

B 56. May the famous (*asau*) Viśvakarman fashion (for me) palaces of gold by thy favour, and a flower garden with celestial trees for (each of) those (spouses) separately;

प्रासादान् *m¹f rn*, प्रासादान् *bk*—कर्मासी *m¹bfr*, कर्मा तु *n*—कुर्वीत *m¹bn*, कवीत *fk*, करोतु *r*—वाटी च *m¹kn*, वाटां च *f*, वाटी च *b*, वाटीश्च *r*—सुरद्रुमैः *r*, सुरद्रुमैः *b*, सुरद्रुमै *fk*, सुरद्रुमाः *m¹*.

B 57. and let there be no co-wife rivalry among these (fifty spouses).’ And he (Indra) said, ‘All this shall be (fulfilled).’

‘Come hither’ (*ā ganta* : viii. 20) is a hymn addressed to the Maruts; the next one, ‘We’ (*vayam* : viii. 21), is addressed to Indra.

°सर्धासां m¹hn, °सर्धासां f, °सासर्धासं k, °सर्धायां r.—°द्रमुत्तरम् Am¹, °द्रमतः परम् B.

58, 59. When^a Sobhari, son of Kaṇva, was sacrificing with members of his family in Kurukṣetra, rats devoured (his) corn and various oblations. (So) he (Sobhari) praised Indra, Citra, (and) Sarasvatī,

B with the stanza ‘Or Indra’ (*indro vā* : viii. 21. 17), proclaiming (Citra’s) power of giving^b.

सोमरेद्यैव Am¹, सोमरेद्यैव B.—यवान् जघ्रुः m¹r, यवा जघ्रुः hd, यवां चघ्रुः bfk.—59. °गुष्टाव रद्दं r, °गुष्टविद्दं hd bfk.—आखवः Bn, आखुं च Am¹.—59^{cd} is not found in A, but in B and m¹ only.—The end of the *varga* is here marked by १२ in bfk.

^a 58^{cd}–62^d are quoted in the *Nīlmatījarī* on RV. viii. 21. 18. ^b 59^{cd} seems necessary, as without it, there is no reference in A to stanza 17 being part of the *dānastuti* (cp. *Sarvānukramanī* : *antye dṛṣṭe*).

13. Story of Sobhari and Citra (continued). RV. viii. 22–25.

B 60. And the king of the rats, rejoiced at heart, from self-satisfaction himself,

Citra, being praised like a god, gave, to the seer, of cows^a

संस्तुतो hm¹r⁵fk²r⁶r⁷, स स्तुतो r.—चित्रं कृपये तु गवां ददौ hm¹r, चित्रो यददौ तद् दृष्टेन ह r⁵r⁷n, चित्रो ददौ गा अलृचेरिह b, चित्रो दादौ गाच चलृचेरिह fk (चलृ^o k).

^a The wording of the *Sarvānukramanī*, *antye dṛṣṭe citrasya dānastutiḥ*, would seem to favour the reading of B (*citra yad dadau tad dṛṣṭena ha*).

61. a thousand myriads. Praising (him) the seer accepted (the gift). And rejoicing in heart (Citra) addressed the seer, ‘I do not deserve the praise of a seer,

सहस्रं वै *hbr*, सहस्रं तु *n*—विजयाह *m*¹, विजयाह *hd*, निर्वयाह *brn*.—चोकाच *hdm*¹*r*, प्रोवाच *br*¹*n*—अपे: *hdr*, अपे *m*¹*b*, अचि *n*, चि (श्रुति) *||*—This śloka is omitted in *fk* with the exception of the three syllables चि श्रुति (*ac*)

62. having been begotten in an animal womb. Do you (rather) praise the gods' And (yet) with the last (stanza, viii. 21. 18) he (the seer) praised him again. And with the hymn 'Hither that' (*o tyam*: viii. 22) (he praised) the *Āsvin*s^a.

समुत्पन्नो *Am*¹, समुद्भूतो *Bn*—देवता *b*, देवता: *n*, देवना: *f*, देवाना: *k*, देवतां *r*, देवघ्नो *hd* (doubtless due to the preceding उपन्नो), देवं नो *r*², देवघ्नो *m*¹.—Instead of *62*^d and *63*^{ab} as given in the text (according to *hdm*¹*r**b**fk*), *r*¹*r*⁴*r*⁶ read

(श्रुत्वा) चिच सूक्तेः परित्स्त्रिभिः ।

अधिनावपिमिद्ध चामितुष्टाय देवताः ॥

hd, but not *m*¹, add these three pādas after those in the text (which they have also), marking the lacuna of one pāda by six (*b*) and eight (*d*) short horizontal strokes at the top of the line. These pādas are probably based on a marginal gloss with reference to *62*^b (देवता स्तोतुमर्हसि).

^a With *62*^d and *63*^a cp. *Sarvāṇukramanī o tyam āśvinaṁ . . ūlva . āgneyam*.

63 The (hymn) 'Land thou' (*ūḷva*: viii. 23) is addressed to Agni, and the next one 'O friends' (*sakhāyah*: viii. 24) is addressed to Indra, but the last triplet, 'As to Varo-susāman' (*yathā varo suśāmanē*: viii. 24. 28-30), is addressed to Dawn^a.

यथा वरो सुषाम्ण *hdbfk* (वरो *fk*), यथा वरः सुषाम्ने *r*

^a The *Sarvāṇukramanī* says nothing about this triplet being addressed to *Uṣas*, but states that it is a *dānastuti* of *Varu Sausāman*, of which nothing is said here.

64. Now it is these eight deities altogether who cleft *Vala*: *Uṣas* and *Indra* and *Soma*, *Agni*, *Sūrya*, *Brhaspati*^a,

अष्टौ तु *hm*¹*r*, अष्टौ च *b*, अष्टा च *fk*.—सहितास्त्वेता *hm*¹*b**fk*, सहिता एता *r*—वलम् *bk*, वलम् *fr*, वलम् *hdm*¹.—सोमयापि: *hdbfk*, सोमयायापि: *r* (cp. *r* in vi. 33).

^a This remark is suggested by the mention *|| Vala* in the last stanza of RV. viii. 24

65. *Āngiras* and *Saramā*. Now at the beginning of the next hymn 'You two as such' (*tā vām*: viii. 25) there are nine (stanzas) addressed to *Mitra-Varuna*, but the next twelve^a

The end of the *varga* is here marked by १३ in $m^1 bfk$, not in hd .

^a According to the *Sarvānukramanī* only 10-12 (not 10-21) are addressed to the All-gods.

14. Deities of RV. viii. 26-31. viii. 29 is *prthak-karma-stuti*.

66. are addressed to the All-gods; and the wealth which king Varu gave to the seer is proclaimed in the triplet 'A bay from *Ukṣanyāyana*' (*ṅram ukṣanyāyane*: viii. 25. 22-24)^a.

वरू $hm^1 r$, चतू b , चह fk .—यसादाद् $hm^1 r$, यद्दाद् b , यद्दा (पये) f , यद्दा (नये) k .—After 66^{ab} r adds (apparently from $r^1 r^4 r^6$) the line:

इन्द्रो वेत्तिनयर्चा तु दानशक्तिप्रकाशनम् ।

which is not found in $hd m^1 bfk$ nor in $r^2 r^3 r^6$, and which R already has (with slight variations) as 59^{cd}. The line in that place is found in B and m^1 only (see note ^b on vi. 59).—कीर्तितं तु वृचि (त्वस्मिन्) $bm^1 r$, कीर्त्तनं तन्निचि fk , कीर्त्तित्तदि चिचि b .—त्वस्मिन् $hm^1 bfk$, तस्मिन् r .—ऋजमुख्ययने hdx , ऋजमुख्य - योयने f , ऋजमुख्य - योयने k , ऋजमुख्ययोयने b .

^a The *pratika* must be read with *vyūha*, *ṅram ukṣanyāyane*, on account of the metro.—The *Sarvānukramanī* makes no mention of a *dānastuti* here.

B 67. (What) the *Āśvins*, being pleased, bestowed on *Suśāman*, is told here^a: (viz.)

'Of you two' (*yuvoh*: viii. 26) is addressed to the *Āśvins*: 'Do thou yoke^b' (*yukṣva*: viii. 26. 20-25) (and) the (stanzas) which (come) next are addressed to *Vāyu*.

तदिहोक्तं br , तादिहोक्तं fk , ताविहोक्तं m^1 .—सुवामणि f , सुवामणि b , सुवामनि r .—67^{ab} is not found in A, but in B and m^1 only.—युवोर्युक्त्वा r , युवोर्युक् fk , युवोर्युक्त्वा bm^1 , युवोर पू hd (the fuller *pratika* of viii. 26. 1).—वायव्या उत्तरासु याः $hdm^1 r$, वायव्या उत्तरी वृचो bf , वायव्यावृत्तरी वृचो k .

^a This must refer to the following hymn: *Suśāman* is mentioned in the second stanza.

^b The *pratika* *yukṣva* is necessary in A, as there would be no clue to the stanza meant: cp. *Sarvānukramanī* *viṃśatyādyā vāyavyāḥ*. The reading of B, *uttarau tṛeau* is, however, more definite.

68. *Manu*, as he was named, whom *Savarṇā*^a obtained as a son from *Vivasvat*^b, uttered the five hymns (27-31) addressed to the

All-gods (and beginning) 'Agni at the laudation' (*agnir ukthe* · viii. 27).

सवर्णा bfrs, सवर्ण hdm¹ —मनुनाम all MSS, r (s, v r), मनु नाम s —The text of 68^{cd} follows the reading of hdm¹r bfr; the reading of r¹r⁴r⁵ ■ वैश्वदेवानि सूक्तानि वगादापिरिति स्वयम्

* I have followed ■ in reading *savarnā*, as this is supported by Śaṅkaraśiṣya, p. 139: *manur nāma tvaṣṭarataḥ savarnāyām saranyūchāyāyām jātaḥ*, the metronymic, too, of Manu ■ *sāvarnī* Cp BD vii 1 ^b 68^{ab} is quoted by Śaṅkaraśiṣya on RV. viii 27.

69. 'Brown is one' (*babhrur ekaḥ*: viii. 29)—these are ten *dvipadās* with characteristic marks (*lingataḥ*); for in them the deities are praised, each separately, by their activities^a.

क्षिता hm¹r³B, त्वक्षित् r.—द्यासु कर्मणि: hm¹r bfr, द्यासा नवमि: r¹r⁴r⁵.

^a Cp above, iii. 40-43

70 Now where the deities are praised by their respective actions and qualities, there is what is called separate praise of action (*prthak-karma-stuti*) Such a (hymn) is addressed to the All-gods

यच्च तच्च hm¹bfr, यच्च यच्च r —70^{cd} follows the reading of Am¹; the reading of B is पृथक्कर्मस्तुतिस्तुत तद्विवादिद्वैतम् —The end of the *varga* is here marked by १४ in bfr, not in hd.

15. Detailed account of RV. viii. 29, 31. Deities of vii. 32-34.

71. Now of these (*dvipadās*) the first 'Brown' (*babhrur*: viii. 29. 1) is addressed to Soma, but the next stanza (2) is addressed to Agni; (then comes) one addressed to Tvaṣṭr (3), and Indra (4) and Rudra (5), Pūsan (6), Viṣṇu (7), a stanza addressed to the Aśvins (8);

72. the ninth is addressed to Mitra-Varuna (9), the tenth stanza is (in) praise of the Atris^a. And in connexion with the institutor of the sacrifice (in) 'Who' (*yah*: viii 31) the sacrifice (*iyā*)^b is here praised.

मित्रावरुण्युग् bfr, मित्रावरुणी लृग् hdm¹.—दशम्यद्विसंस्तव: m¹, दशम्यायय संस्तव: b, दशम्याय संस्तव: d, दशमो मित्रसंस्तव: b, दशमो मित्रसंस्तवा r, दशमो संस्तव: fr.—

असङ्गाच्च hm^1r , असङ्गात्तु b , असंगा तु fk .—य इत्यत्र चयी सुता hdm^1 , यजिरेवाच संसुता r , यजे वाच प्रकीर्तिता b , यजे पाच प्रकीर्तिता fk .

^a The deities in the text of RV. viii. 29. 10 are in the plural: according to Sāyana's comment they are the Atris. The readings *mātra* and *asvi* are undoubtedly corruptions of *atri*, every letter of which occurs in one or other of the corruptions. ^b The conjecture '*ya*' *ijyāgtra* is supported by the Sarvānukramaṇī, which describes the hymn thus: *yo yajāti . . atra ijyāstave yajamānaprasaṃsā ca*. The reading *trayi stutā* may be a corruption of *prahīrtiā*.

B 73. In the couplet 'Who sacrifices' (*yo yajāti*: viii. 31. 1, 2) Śakra, the Lord of sacrificers, is lauded. In the couplet 'Glorious his' (*tasya dyumān*: 3, 4) the sacrificer (is praised), also in the four (stanzas) 'Swiftly' (*makṣu*: 15-18).

यजताम् br , यजानाम् m^1fk .—यज्वा r , यज्वाम् b , यद्वा m^1 , यज्ञा f , युज्ञा k .—मज्विति r , मज्विति b , मजिति fk , यज्विति m^1 .—This śloka is not found in A, but in B and m^1 only.

B 74. The five stanzas 'The couple who' (*yā dāmpatī*: viii. 31. 5-9) are (in praise) of husband and wife^a as sacrificers. 'Hither protection' (*ā śarma*: 10) is a prayer. The two following 'May hither come' (*aitu*: 11, 12) are addressed to Pūṣan^b; while (in) 'Since' (*yathā*: 13) Mitra, Aryaman,

चत्वनोरु br , चत्विशरु fk , यद्वाशीरु m^1 .—या दंपती च्चः m^1 , या दंपतीत्युचः br , या दंपती - - चः f , या दंपती तुचः k .—आ शर्माशीरितु r , आ शर्माशीरपि तु b , आ शर्माशीरपां m^1 , अर्थशर्माशिरपी fk (अवी k).—पीष्णी परे b , पीष्णो परि m^1f , पीष्णी परि k .—मिचोऽर्यमा $bikm^1$, मिचार्यमा r .—यथा bfr , तथा m^1 .—This śloka is not found in A, but in B and m^1 only.

^a Cp. Sarvānukramaṇī, *yāstyādi pañca dāmpatyoh*, which is probably based on the above, *dāmpatyoh pañca yā dāmpatī reṇā*. ^b Pūṣan is mentioned in 11 (*aitu*), but not in 12.

B 75. and Varuṇa, the Ādityas, are praised; 'Agni' (*agnim*: 14) is to Agni.

The three following hymns after this, 'Forth the deeds' (*prā kṛtāni*: viii. 32-34), are addressed to Indra.

सुतास्त्वच m^1bfk , सुतस्त्वच r .—75^{ab} is not found in A, but in B and m^1 only.—The end of the *varga* is here marked by १४ in $hdbfk$.—A has only two and a half ślokas in this *varga*.

16. Indra and Vyamsa's sister. Deities of RV. viii. 35-46.

76. In 'Downward' (*adhah* viii 33 19) a girl addressed Indra (who appeared) with the characteristics of a woman^a; for the chastiser of Pāka (Indra) made love to that Dānava maiden^b,

अथ इत्यच r, अथ इत्यच b, अध्यय इत्यच f, अथ इत्याह hdm¹ — कन्या त bkr, कन्या त f, तस्या तु hdm¹ — स्त्रीलिङ्गेनेन्द्रमववीत् hdm¹br, स्वासिगतं । उन्नम्रवीत् f, स्वासिगतो ब्रह्मववीत् k

^a That is, this stanza is addressed by a Dīnavī to Indra who has assumed the form of a woman. According to Sāyana on RV viii 33 19 this stanza is addressed to Āsaṅga Plāyogī when he was a woman (cp above, vi 41) ^b And had assumed the disguise of a woman because Vyamsa was his enemy

77. the eldest sister of Vyamsa, by reason of his (Indra's) youthful desire (*yuva-lāmyā*)^a. 'By Agni' (*agninā*. viii. 35) is a hymn addressed to the Aśvins. Then follow two hymns (36, 37) addressed to Indra

व्यसस्य r²r⁷, युसस्य r¹r⁴r⁶, व्यसस्य b, व्यस्य f, व्यसस्य k, पुंसस्य hdm¹r³. — तस्यैव hdm¹br, तस्य च f, तस्यैव k, तस्यैव d — युवकाम्यया hdm¹r³fkr³r⁶r⁷, युवकाम्यया b, व्यकाम्यया r (=r¹r⁴r⁶) — परे ततः hdm¹r, ततः परे bfk (cp vi 25 and 79)

^a The reading of r, *tasyaiva badhā-lāmyayā*, seems more natural 'because of his (Vyamsa's) desire to slay (Indra),' or possibly, 'because of his (Indra's) desire to slay (Vyamsa)', his making love to the sister being, in that case, a ruse. *Lāmyā* at the end of a compound in the DD otherwise governs the preceding word in an objective sense (= 'desire for') The original reading here was, therefore, perhaps *yuddhā-lāmyayā*

78. The following (38) is addressed to Indra-Agni, (then) one to Agni (39), one to Indra-Agni (40); the following two (41, 42) are addressed to Varuna; but in the latter (42) Varuna hymn the last triplet 'Hither you two' (*ā vām* - viii. 42. 4-6) is addressed to the Aśvins

ऐन्द्रां (परम्) Am¹, ऐन्द्रापात् b, ऐन्द्राग्न्यात् fkr — ऐन्द्रां Am¹, ऐन्द्रापाद् b, ऐन्द्राग्न्याद् fkr — वाङ्मे m¹b fkr¹r⁴r⁶, वाङ्मे hdm¹.

79. The two hymns, 'These' (*ime* : viii. 43), 'With fuel' (*sam* : viii. 44), are addressed to Agni; the two which then follow after these (45, 46) are addressed to Indra.

Now what Kāṇita Prthuśravas gave to Vāśa Aśvya^a

इमे समादेये hdm^1bfbk , इमे तु चादेये $r^1r^4r^6$.—ऐन्द्रे ततः परे B, ऐन्द्रेति चोत्तरे Am^1 .—वशायाश्वाय ss , वशायाश्वाय hdm^1r , वशायाश्वाय bf , वशायाश्वाय k .

^a 79^{cd} and 80^{ab} are quoted by Śaṅguraśiṅga on RV. viii. 46 and by Śāyana on RV. viii. 46. 21.

80. as a gift is here praised in the (stanzas) beginning 'Hither he' (*ā sa*: viii. 46. 21–24). The two pragātha couplets 'Hither to our' (*ā nāh*: 25–28) are addressed to Vāyu as well as the last (stanza) but one of the hymn (32).

स इत्येवमा° hm^1r , स एत्येवमा° ss , श्येत्येवमा° b , श्येत्येवमा° f , स थ्येत्येवमा° k .—°दिभिः Am^1ss , °दिना B.—The end of the *varga* is here marked by १६ in m^1bfbk , not in hd .

17. Deities of RV. viii. 47–56.

B 81, 82. In the couplet 'Well led indeed' (*sunitho gha*: viii. 46. 4, 5), Mitra-Aryaman (and) the Maruts are praised.

Pleased by (the hymn) containing forty-two stanzas (viii. 45) the Fort-destroyer (Indra), after cutting through the mountain with his bolt, gave to Triśoka the cows which had been carried off by the Asuras. The seer has stated this himself in the (stanza), 'Who clave' (*yañ kṛntat*: viii. 45. 30).

सुमीथो च r , सुमीथो च m^1bfbk .—द्विचत्वारिंशकात् br , द्विचत्वारिंशका fk , °रिंशके m^1 .—82. गिरिं निहत्य m^1r , गिरिं निहत्य b , गिरिं नि - f , गिरिं नि - - k .—वज्रेण m^1r , वज्रेण $bfbk$.—हताः r , हता $bfbk$, हताम् m^1 .—ऋषिषु स्वयम् r , ऋषिषु स्वयम् b , ऋषिषु स्वयम् fk , ऋषिषु त्वयम् m^1 .—81, 82 are not found in A, but in B and m^1 only.

83. In (the hymn) 'Great' (*mahi*: viii. 47), of which the Ādityas are the deities, Aditi is praised with the ninth (stanza). The last five (stanzas: 14–18) should be (considered as addressed) to Dawn as well (*api*)^a. 'Of the sweet' (*svādoḥ*: viii. 48) is traditionally held to be addressed to Soma.

°दित्यदेवते hdm^1 , °दित्यदेवते fbr , °दित्यदेवता k .—स्वादोरिति सूतम् hm^1r , स्वादोरभचितम् fk , स्वादोरभचित b .

^a The Sarvānukramanī has borrowed the words *antyañ pañcosase'pi*.

84. Now the following eight hymns (viii. 49–56), by seers of ardent brilliance, are addressed to Indra^a; but the twenty-

sixth *pragātha* couplet here (viii. 54. 3, 4) is addressed to many deities.

पराश्वयो तु Am¹, पराशि चाष्टौ B—तिग्मतेजसाम् hm¹r, तिग्मचेतसाम् b, तन्मतेजसा f, तिग्मतेजसा k.—ऐन्द्राश्वच hdm¹, ऐन्द्राश्वति b, ऐन्द्राश्वमि kr, ऐन्द्राश्वमि f.—वज्रदेवतः hdm¹bfsk, वज्रदेवतः r

* In the reading *andṛany abh*, the latter word is of course the *pratika* of the first Vāṅkhyā hymn (viii 49) Cp. below, 86, note *

85 The last stanza, 'Agni has appeared' (*acety agnih*: viii. 56. 5), is to Agni; the last verse (*pada*)^a sang of Sūrya (viii 56 5^d) Whatever wealth Praskanya gave to Pradhra,

अग्न्यापिर* hm¹r, न्यापिष्य* b, न्यापिष्य* fk—सूर्यमन्त्रं पदं r¹r¹, मयमन्त्रं पदं b, सूर्यमन्त्रं पदा f, सूर्यमन्त्रपदा A, सूर्यमन्त्रपदा hm¹r—In r¹r¹(r)r¹r¹ 85^{ad} reads अन्त्रमिषिरिति स्वस्वास्ततोऽपिः सूर्य एव तु—पृषध्वय hm¹r, पृषध्वय b, पृषध्वय f, पृषध्वय k, पृषध्वय r¹ (on the corruption of स्व to स and क्षु cp. 1. 92, iii 6)—यद्वसु fr, यत् वसु k, यद्वसु b, यद्यसु m¹, यद्वसु hd—The end of the *varga* is here marked by १७ in m¹bfsk, not in hd

* Or, with A, 'with the last verse (*pad*) he (the seer) sang of Sūrya'; *pad*, however, is not elsewhere used in the BD with this sense, while *pada* is often so used

18. Deities of RV. viii. 60-67.

86. all that is here praised with the two hymns 'Great indeed' (*bhūrīt*: viii 55, 56).

A Now after (a hymn) addressed to Agni (viii. 60)^a there follow here six addressed to Indra (beginning) 'Both' (*ubhayam*: viii 61-66)

Bhāguri says that the stanza 'The giver to me' (*dātā me*: viii 65. 10) (contains) incidental mention (*nipāta*) of the Gods;

तन्नूरीदिति m¹br, तन्नूरीति fk, भूरीदिति तु hd—त्विह संभुतम् Am¹, परिक्कीर्तितम् B—86^{ad} is not found in m¹bkr¹r¹.—निपातमाह hm¹r, निपातमाह fkr¹, निपातेनेह r¹r¹, निपातमेह b.

* It is to be noted that the BD makes no mention of the last Vāṅkhyā hymns (viii 57-59) This is in agreement with the Kashmir Khila collection, which (Adhyāya iii 1-74) only contains the first eight (viii 49-56), introduced with the words 'Vāṅkhyāh parāṅgau (ii 19) 'in the following (adhyāya) the eight Vāṅkhyā hymns (are given)'—

The eleventh Vāṅkhyā hymn (viii. 59) has already been referred to above (iii. 119) as one (the sixth) of the eleven Suparṇa hymns.—Only two of the MSS. of the Sarvānukramanī used by me notice the Vāṅkhyā hymns, and viii. 58 is omitted even in these two MSS.

87. Yāska, however, considers this triplet (viii. 65. 10–12) to be addressed to the All-gods. But the hymn which here follows, 'Now these' (*tyān nu*: viii. 67), has the Ādityas as its divinities.

अचं यास्तृचं त्वितं hdm¹r³, तृचं यास्तृचं त्वितं r, यास्तो ऽसी ऽर्धं तृचं चैनं r⁶, यास्तो ऽसीर्धं तृचं चैनं b, यास्तो चं तृचं चैनं fk (चिचं k).—त्वान्निवत्य च r, त्वान्निवत्य hdm¹, त्वान्निवत्य b, त्वान्निवत्य तु k, त्वान्नि तच f.

B 88. Fishermen, having by chance seen fish in the water of the Sarasvatī, cast a net, caught them, and threw them upon^a the dry land out of the water.

मीनान् m¹r, मीनां bfk.—वालं m¹r, वालि k, जलं b.—वद्भ्योदक्षिपन् r, वध्वा चाक्षिपन् m¹, वद्भ्या चाक्षिपन् f, वध्वा चाक्षिपन् k, वाद्भ्यादक्षिपन् b.—88–90^{ab} are not found in A, but in B and m¹ only.

^a *Udakṣṭpan*: cp. *samudakṣṭpan* in iv. 24.

B 89. And they, frightened by the fall of their bodies, praised the sons of Aditi. And they (the Ādityas) then released them, and graciously conversed with them (the fishermen),

शरीरपातभीतास्ते br, शरापातांस्तु ते मत्स्या k, शरापातांस्ते मत्स्या f.

B 90. (saying) 'O fishermen, be not afraid of hunger,' and 'Ye shall obtain heaven.'

In that hymn (*tatra*: viii. 67), Aditi, the mother of these (Ādityas), is praised with the triplet 'And' (*uta*: viii. 67. 10–12).

धीवरा: fkr, धीवरा b, धीवरान् m¹.—घुद्भ्यं मा वो br, घुद्भ्यं मा वो f, घुद्भ्यं मा वो k, घुधमावो m¹.—मूत् bfk, मू: m¹.—स्वर्गं r, स्वर्गं च m¹, स्वर्गे fk, स्वर्गं b.—तवैषां hdm¹, तवैषां br, तवैषां fk.—The end of the *varga* is here marked by १८ in bfk, not in hd.

19. Deities of RV. viii. 68-75.

91. Because she is their mother she may be praised in every praise of them owing to (this) connexion 'Hither thee as a car' (*ā tvā ratham* viii. 68-70) are three hymns addressed to Indra; (the stanza) 'Near to me six' (*upa mā śat* viii. 68. 14)^a praises the seasons^b.

अभिसंवन्धाद् hār^s, आग्निसंवन्धाद् mⁱ, अतिसंवन्धाद् rⁱr^s, रतिसंवन्धाद् rⁱ, अभि-
संवधा k, अभिसंवधा k, [मातृत्वा omitted] दर्मिसंवन्धा b, गर्मिसंवन्धात् r — सूयतेपां r,
सूयतेपा hā, सूयतेपा mⁱ, सुवत्सेनां r^sr^srⁱ, सुवत्सेना b, सुवत्सेना ik — सौत्यतुम् hmⁱr,
सौत्यार्चम् b, सौत्यार्चम् ik

^a *Upa mā śat* owing to the metre for *upa mā śat it* ^b The *Sarvānukramanī* says nothing of the Ritus in RV. viii. 68. 14, but includes that stanza in the *dānastuti* (14-19) *Sadgururasya* explains the discrepancy as due to the *Devatānukramanī* (quoted by him p. 141), which includes 14 in the *dānastuti*. In this connexion he quotes 91^{ed} and 92^{ab} (on RV viii. 68)

92, 93. The five following (stanzas) in this hymn (*atra*) are (in) praise of the gifts of Rkṣa and Aśvamedha (viii. 68. 15-19). The first hemistich (11^{ab}) of the couplet 'He has drunk' (*apāt* viii. 69. 11, 12) is (in) praise of Indra, Agni, and the All-(gods); the rest (11^{ed}, 12) has Varuna as its divinity. 'Thou' (*tvam* viii. 71, 72) are two (hymns) addressed to Agni; or the latter hymn (72) is (in) praise of oblations,

अर्चाद्यमेधयोरच hā (अर्चाद्यमेधयोरु S), आर्चाद्यमेधयोरच mⁱr, आर्चपत्य-
द्यमेधाय b, आर्चपत्यद्यमेधाय f — परा: hāmⁱbs, परा fkr — अपादिन्द्रस्य hmⁱr,
अपादिन्द्रस्य bfk. — 93 शियो वरुणदेवतः hābfsk, शियो वरुणदेवतः r^smⁱr^srⁱ, शियो
वरुणदेवता: r — मूक्तमुत्तर Amⁱ, मूक्तमुत्तर b, मूक्तमुत्तर f, मूक्तमुत्तर k, मूक्ते उत्तर r

94. and of milk, kine, and plants; for it evidently (*drśyate*) has this character. 'Up' (*ut*: viii. 73) is addressed to the Aśvins. The two following hymns, 'Of every house' (*viśo-viśaḥ*: viii. 74, 75), are addressed to Agni.

पयःपशोपधीनां च hmⁱr, पधीनां वा bfkⁱr^sr^s. — 94^b = m 76^d, iv 18^b, v. 87^b, viii. 62^d.

95. With the two stanzas 'I' (*aḥam*: viii. 74. 13, 14) the seer praises himself.

B Having praised himself, he praises the gift of Śrutarvan^a

95^{cd} and 96^{ab} are not found in A, but in B and m¹ only.—The end of the *varga* is here marked by १९ in bfk.

^a 95^{cd} was probably known to the author of the *Sarvānukramaṇī*: cp. *anlyās tisraḥ* . . *śrutarvaṇo dānastutiḥ*.

20. Deities of RV. viii. 76–90.

B 96. and the great river Paruṣṇī in connexion with what he has received (*ādāna*)^a.

With the following (stanza he praises) the Paruṣṇī^b (viii. 74. 15); Indra with the three hymns, 'Now this' (*imaṃ nu*: viii. 76–78).

आत्मादाना° b fkr, आत्मादाना° m¹.—परया परुष्णोमिन्द्रं Am¹b, परया परुष्णी-
धिमिन्द्रं f, परया मारुधोमिन्द्रं k, परुष्णीं परया वेन्द्रं r.—त्विति r, स्विति h d b f k.

^a This line considered in connexion with the next seems very redundant and is probably a later addition. ^b The *Sarvānukramaṇī* makes no mention of the Paruṣṇī here.

97. 'This active' (*ayam kṛtnuḥ*: viii. 79) is addressed to Soma. The three following this (beginning) 'Truly not' (*nahī*: viii. 80–82) are addressed to Indra. In the first of these (80) the stanza 'He has exalted' (*avivṛdhat*: 10) is addressed to the All-gods.

अयं कर्तुरिदं सौम्यं b m¹ b, अर्तुरिरं सौम्यं f, अर्तुरिरं सौम्यं k, सौम्यस्य त्वयमित्यस्य r.—वीक्षीन्द्राणि पराख्यतः h m¹ b, पराखीन्द्राणि चाणि तु r.—वैश्वदेव्युगवीवृधत् h d r, वैश्वदेव्युगवीवृधत् m¹, वैश्वदेवस्यगवीवृत् b, वैश्वदेवे स्यगवीवृधत् f, वैश्वदेवेन स्यगवी-
विधृत् k.

98. 'Of the gods' (*devānām*: viii. 83) is to the Gods; the next, 'The dearest' (*preṣṭham*: viii. 84), is addressed to Agni. 'Hither to my' (*ā me*: viii. 85–87) are three addressed to the Aśvins, and 'Him' (*tam*: viii. 88–90) are similarly (*iti*) (three) addressed to Indra.

प्रेष्ठमाश्वेयसुत्तरम् h m¹ r b f k, आश्वेयं तु ततः परम् r¹ r⁴ r⁶.—The text of 98^{cd} follows the reading of Am¹; the reading of B, वीक्षाश्विनानि सूक्तानि आ म ऐन्द्राणि तं तथा, seems preferable in itself. The second इति in A must be intended to mean 'so,' 'similarly' (that is, 'three' = तथा in B).—The end of the *varga* is here marked by २० in b f k, not in h d.—It is to be noticed that the *varga* has, even in B, the abnormally small number of three ślokes. This is probably due to the intention of beginning the story of Apālā with a new *varga*.

21. Story of Apālā.

99. * There was once a girl Apālā, daughter of Atri, who suffered from skin disease With her Indra fell in love, having seen her in the lonely hermitage of her father.

त्वद्दोषिणी hdr, त्वद्दूषिणी b, त्वाद्दोषिणी sk—दृष्ट्वा brhsk, दृष्ट्वा r¹r¹:²

* The following passage (99-106) is quoted in the Nīṭumañjarī on RV. viii 91 7 and Śaṅgurusīya on RV viii 91 (pp 142f) see BD vol 1, p 135 Cp Śāyana in his introduction to RV viii 91, where he gives a prose version of the story, besides quotations from the Śāṭyāyana Brāhmaṇa in his comment on RV. viii 91 1, 3 5, 7 See also M. M., RV.² vol iii, pp 33 38, where extracts from the BD, Śaṅgurusīya and the Nīṭumañjarī are quoted, Aufrecht, Indische Studien, vol 17, p 18 quotes and translates this BD passage.

100. Now by penance she became aware of all Indra's intentions Taking a water-pot she went to fetch water

अपामर्धे जगाम सा hdr, अपामन्ते जगाम सा b, पातुं जगाम तैवसा n, तेन सार्धे तु सायगात् s—100^{cd} comes after 103^{ab} in A, it is omitted in sk.

B 101. Seeing Soma at the edge of the water, she praised him with a stanza in the forest. This matter is related in the (stanza) 'A maiden to the water' (*kanyā vāh* : viii 91. 1).

कथितस्ततः m¹fn, कथितं सुतः bk, कथितः सुतः r—This sloka is not found in A or s, but in B and n, 101^{cd} is in m¹ also

102. She pressed Soma in her mouth;

B and having pressed it she invoked Indra with the (stanza), 'Thou that goest' (*asau ya eṣi* : viii 91. 2), and Indra drank it from her mouth,

सा मुपाव मुखे hdm¹, सा मुपाव मुखात् r, सा मुपाव मुपात् bfk, सा मुपाव तथा n, मुपाव स्वमुखे s—इन्द्रस्य m¹bfkns, इन्द्रसु A.—102^{bc} are not found in A, but in B only. Śaṅgurusīya has two entirely different pādas in place of 102^{bc}.

103. after he had eaten cakes and meal from her house. And she praised him with stanzas, but with a triplet (viii 91. 4-6) she addressed him (saying).

स तद्वहात् hdr, स तद्वहात् m¹, शतकनुः Bn—जगादिनं तुचेन तु hdm¹r, जगादिन

चिचेत सा b, सोममिन्द्रं वृचेव सा f, असी ब्रूते वृचेन सा r⁵r⁷, कुरु तात चिकीर्षितम् n. Śaṅguruśiṣya has these two lines in the following considerably modified form:

निरयात्स क्वचित्पूर्वं सचयित्वा गृहान्मुनेः ।

ऋग्मिः सुता नगादेन्द्रं कुरु मा सुलचं त्विति ॥

The last pāda here is nearly the same as 104^b.—The end of the *varga* is here marked by २९ in bfk, not in hd.

22. Story of Apālā (concluded). Deities of RV. viii. 92, 93.

104. 'Make me, O Śakra, to have abundant hair, (and) to be faultless-limbed, (and) fair-skinned.'

B Hearing this speech of hers, the Fort-destroyer was pleased with it.

सुलचम् hm¹n⁵, सुलचां br, सुन्वचां f.—तेन m¹bfkr, तस्यै n.—104^{ad} is not found in A or s, but in Bm¹n only.—Śaṅguruśiṣya omits 104^a also, but has 104^b in a slightly modified form (see note on 103).

105. Indra passing (*prakṣipya*) her through the carriage aperture (between the body) of the car and the yoke^a, drew her forth three times. Then she became fair-skinned.

रथच्छिद्रेण ताम् all MSS., r and n(hm), रथच्छिद्रे गताम् s, रथे अद्विणा ताम् n.—सुलक् सा तु ततोऽभवत् hm¹rs, ततः सा सुलचाभवत् bfk¹r⁷n.

^a Without a knowledge of the construction of cars at the period when this passage was written, the exact meaning must be uncertain, but the wording indicates that the two genitives express the two parts between which there was an aperture (*ratha-chidra*).

106. Her first skin which was cast off became a porcupine (*śalyaka*), but the next became an alligator (*godhā*), and the last a chameleon (*kṛkalāsa*).

106^{ab} follows the reading of Am¹; the reading of Bn is:

तस्यां त्वचि व्यपेतायां सर्वस्यां शल्यकोऽभवत् । (सर्वं bfk¹n, पूर्वं r)

The reading of A is favoured by that of Śaṅguruśiṣya:

तस्याः पूर्वहता या त्वग्नातिः सा शल्यकोऽभवत् ।

107. Yāska and Bhāguri call this hymn a story^a (*itihāsa*), while Śaunaka calls 'A maiden' (*kanyā*: viii. 91) a (hymn) addressed to Indra^b, as well as the two which come next (beginning) 'As one who drinks' (*pāntam*: viii. 92, 93).

इतिहासमिदं Am¹ इतिहासमिदं B—यास्कमागुरी Am¹ (री hd री m¹r¹r¹r¹)
यास्कमागुरी r यास्कमातरी bkr यास्कगालवी r¹r¹—लेङ् पातमित्युत्तरे च ये hm¹r¹,
मूक्ते पातमिन्द्रे तत परे bkr

^a Cp *Vedische Studien* i p 292 f ^b The *Sarvanukraman* combines the two statements in describing the hymn as an *itihasa andrak*

B 108 But the last (stanza) of the latter (viii 93 34) is pronounced in the Aitareya (Brahmana)^a to be addressed to the Rbhus, for on the third Chandoma (day)^b this hymn is chanted (*sasyate*) as one addressed to the Rbhus^c

त्वामवी m¹b त्वामववी f चामवी r—उत्तरस्यैतरेयके br इन्द्र स्यैतरेयम् m¹
(प्रोक्ता) तस्यैतरेयके f—छन्दोगिके r(m¹f) छन्दोगिक b छन्दोगिके f छन्दोगिके k—
This sloka is not found in A but in B and m¹ only—The end of the *varga* is here marked by २२ in bkr.

^a AB v 21 12 cp *Sarvanukraman antyaindrarbhava* ^b See *chandoma* and *chandomika* in the St Petersburg Dictionary in the smaller Dictionary Bohtlingk accepts the reading *chandogika* here=*Chandogya Brahmana* ^c Cp BD v 175

23 Story of Soma's flight from the gods

109 The following hymn, 'The cow' (*gauh* viii 94), is addressed to the Maruts, the following six 'Hither to thee' (*a tva* viii 95-100), are addressed to Indra

B In the second hymn of these (96) they say there is a story (*itihasa*)

^a Soma, oppressed by fear of Vrtra fled from the gods,

आ त्वे br ह्या त्वे Am¹fk—इतिहास fkr इतिहास b—109^{cd} is not found in Am¹ but in B only—अपक्रम्य तु Am¹s अपवकाम B

^a The following passage (109^{ef} 115) is quoted by Sayana on RV viii 96 13 (cp RV i 130 8) cp var lect MM RV² vol i p 39 f See *Vedische Studien* vol i p 49 f The story refers to RV viii 96 13-15

110 and he betook himself to a river named Amśumatī^a in (the country of) the Kurus Hum approached with Brhaspati only^b, the slayer of Vrtra^c,

नाम्ना hdm¹bkr नामा r¹r¹r¹r¹n (ती) नायीम् r नाम s—अत्यतिष्ठत् hm¹r¹r¹,
अत्यतिष्ठत् b अत्यतिष्ठत् f अत्यतिष्ठत् r¹r¹r¹r¹ अत्यतिष्ठत् n—कुहन् r¹r¹n कुन्त b कुत्त f
गुहन् Am¹—क्वेन अभ्ययाद् r क्वेनाभ्ययाद् hdm¹ क्वेनावयाद् b, क्वेनालया f
दृचान्वयाद् r¹r¹ सोऽभ्ययाद् s सोऽभ्ययाद् u

^a Cp. RV. viii. 96. 13: *ava drapso amśumatim atīṣṭhat*. ^b Cp. viii. 96. 15: *brhaspatinā yujendrah sasāhe*; cp. AB. vi. 36. 14: *brhaspatinaiva yujā*. ^c This śloka is quoted by the Nītimañjarī on RV. viii. 95. 7.

111. being about to fight^a in company with the greatly rejoicing Maruts, armed with various weapons. Soma, seeing them approaching, stood in array with his forces,

योत्स्यमानः br, योत्स्यमाणम् r¹ r⁴ r⁶, योत्स्यमानं hdm¹ fks.—सुसंहृष्टैर् br bfk, च संहृष्टैः r¹ r⁴ r⁶.—तानायतः सोमः hdrb, तानायतः सोम f, तानायतात्सोमं r¹ r⁴ r⁶.—व्यवस्थितः hdrbk, व्यवस्थितं r¹ r⁴ r⁶.

^a The accusative *yotsyamānam* cannot be right, as this would imply that Soma was already about to fight, and that he was accompanied by the Maruts, while *dr̥ṣṭvā tēn āyatah* would then become unintelligible. The situation appears to be this. Indra, accompanied by Brhaspati alone among the gods whom Soma had left, approaches the latter, while on a warlike expedition in association with his allies the Maruts. Soma, on seeing Indra's host, takes it for Vṛtra's army and assumes the defensive. Brhaspati then comes forward and explains that it is Indra with his Maruts.

112. thinking Vṛtra was approaching with a hostile host, intent on slaying (him). To him, arrayed and ready with his bow, Brhaspati spoke :

मन्वाणी वृषमायान्तं hdm¹ rbfk, मन्वानं वृषमायान्तं r¹ r⁴ r⁶.

113. 'This is the Lord of the Maruts, O Soma; come back to the gods, O Lord.'

B Hearing the speech of the preceptor of the gods, which was unavailing because he believed it was Vṛtra,

सोम एहि m¹ r, सोमेहि hdfb, सोमेसहि k, सोम मेहि r¹ r³ r⁴ r⁶, सोम मेहि s.—113^{cd} is not found in A, but in Bm¹ only.—अनर्थं kr, अन्वर्थं b.—The end of the *varga* is here marked by २३ in bfk. The *varga* has five and a half ślokas, but 113^{cd} is probably a later addition; for it is both superfluous and omitted not only by Sāyaṇa but also by m¹, which almost invariably has the additional readings of B.

24. Story of Soma's flight (continued).

114. he replied 'No.' (So) the mighty Śakra, taking him by force, went to the gods in heaven. The celestials (then) drank him in due form.

स्वर्गे एव A ओजस्वीव m¹s ओजस्वीव b नर्जस्वीव f—देवानादाय Am¹s देवाना यन्त br देवानात f

115 And having drunk (him) they slew in battle nine times ninety^a demons All this is related in the triplet 'Down' (ava viii 96 13-15)^b

अव इत्यस्मिन्नुचे bdm¹, अपि य तस्मिन्नुचे r¹r³r⁶ अथव द्रप्स इत्यस्मिन्नुचे s अथव द्रप्सस्मिन्नुचे ||

^a Cp vi 51 vii 51 ^b 109^{cd}-115 is translated in *Vedische Studien*, vol iii p 50

B 116 (The seer praises) Indra, and the Maruts, and also Brhaspati^a for these are the deities of the triplet, Śaunaka says that Indra alone (is the deity)

इन्द्र च bfk m¹—बृहस्पतिम् bkm¹ *पति f—116^{ab} = found in bfk m¹ only—क्षिता hm¹r³B तस्य r

^a In connexion with the following line 116^{ab} seems necessary Mitra makes no reference to it, though it must be in his B MSS also As the names are in the accusative in the MSS I have assumed the ellipse of *stauti* which has frequently to be supplied in the BD though hardly ever in so forced a way = here

B 117 But in the Aitareya (Brāhmaṇa)^a it (the triplet) is said to be addressed to Indra Brhaspati

With the triplet 'Here I' (*ayam* viii 100 1-3) Nema son of Bhrgu, praised^b Indra without seeing him^c

उक्तो m¹bfk चक्षा r—117^{ab} is found in B and m¹ only—तृचेनेन्द्रम् hrbfk तृचेनेन्द्रम् dr³r¹—अपश्यत् bdm¹bf, अपश्यत् तम् r⁶r¹, अपश्यति k अदृष्टन्तम् r¹r⁴r⁶

^a AB vi 36 12 ^b *Tuṣṭara* from 118^a ^c *Apasyams iam* is necessary because it is Nema who does not see Indra

118 And Indra (then) with a couplet (4 5) (says), 'Here I am, behold me, seer^a'

B For Nema, being alone (*eka*) while praising (Indra) had also said, 'There is no Indra^b'

दुचेनायम् br, दुचेनाहम् m¹fk पराम्या तु hd—अह पश्य च मामृपे br अहं पश्य च मामृपे m¹ अहं पश्य च मा तुपे f अयमस्मीति मामिति hd.—118^{cd} is found in || and m¹ only—क्षुवन्नेव r क्षुवन्नेन l क्षुवन्नेन m¹ क्षुवन्नेन fk—The end of the *varga* is here marked by २४ in bfk

^a Cp RV viii 100 4 *ayam asma jaritāḥ pafya māśa* ^b Cp il d 3 *nendro asiti nema u tra aśa*

25. Details regarding RV. viii. 100. Viṣṇu helps Indra.

B 119. Indra, on hearing that, praised himself with two stanzas (4, 5) as he showed himself^a.

The seer on seeing him was greatly rejoiced, and in the couplet 'All this of thee' (*viśvet tū te*: viii. 100. 6, 7)^b

दर्शयन् fkr, दर्शयत् b.—119^{ab} are found in B and m¹ only.—अयिस्त्वं दृष्ट्वा hdm¹, अयिस्तु दृष्ट्वा r, तं दृष्ट्वयिस्त्वं br²r⁶r⁷, तं दृष्ट्वयिस्त्वं f.—सुप्रीतो hdr, संप्रीतो fk, संप्रीतो b.

^a Though somewhat redundant 119^{ab} is probably original, as it appears to have been known to the author of the *Sarvānukramanī*; cp. the statement there: *ayam iti de-
cena indra ātmānam astaut*.

^b This and the further details (119^{cd}–124^{ab}) as to RV. viii. 100 are passed over in the *Sarvānukramanī*.

120. lauds both the gift of Indra and his various deeds. But (the stanza) 'Swift as thought' (*manojavāḥ*: viii. 100. 8) is addressed to the Bird (*suparṇa*), while 'In the ocean' (*samudre*: 9) is (in) praise of the Bolt.

दानम् hdm¹r b, पानम् fk.—सौप्रर्षीन् hdm¹r, सौवर्षीं bfr²r⁶, सौवर्षिं k.

121. In the couplet 'When Vāc' (*yad vāk*: 10, 11) he (the seer) praises the divine all-pervading Vāc.

Having^a tormented these three worlds Vṛtra remained (un-
assailable) by reason of his fury.

तयेमान् A, वृत्तिमान् r²r⁶r⁷, वृत्तिमां f, वृत्तोमां b, वृत्तेमां k, वृत्तीतान् s.—
स्वया hdm¹s, स्वयं r, स्वयं bf, स्वयं k.

^a The following three ślokas (121^{cd}–124^{ab}) are quoted by Sāyaṇa on RV. viii. 100. 12: cp. M. M., RV.² vol. iii, p. 41.

122. Him Indra could not slay. Going to Viṣṇu he said, 'I wish to slay Vṛtra; stride forth to-day and stand at my side.

तं नाशकं हन्तुम् bds, तं नाशकं हन्तुम् r, तन्नाशकं तु b, तन्नाशकं तु fk.—हनिष्ये
तिष्ठस्व विक्रम्याद्य Am¹s, हनाव विक्रम्य तिष्ठस्वाद्य B.

123. May Dyaus make room (*antara*) for my outstretched bolt.' Saying 'Yes,' Viṣṇu did so, and Dyaus gave him an opening (*vivara*).

उद्यतस्त्रिव m¹, उद्यतस्त्रिव hdr¹r⁴r⁶, उद्यतस्त्रुं bfrs, उद्यतस्त्रुं तु k.—123^{bc} is omitted in fk.—The end of the *varga* is here marked by २५ in bfk, not in hd.

26 Details regarding the deities of RV viii. 101

124 All this is proclaimed in the stanza 'Friend Viṣṇu' (*salhe viṣṇo* viii 100 12) But the first four stanzas of the hymn (beginning) Specially' (*rdhak* viii 101 1 4) are addressed to Mitra Varuna

प्रोक्त B: सर्वे A.—अपिषोक्त सखेतृचि A सखे विष्णुविति तृचि B सखे विष्णुविति तृचि f सखे विष्णुविति तृचि b विष्णुविति सखे तृचि r सखे विष्णो इति तृचा :

125 and the three verses^a of Forth (*pra* 5^{ab}) are to Mitra^b, Aryaman and Varuna^c the fourth (5^d) is to all the Ādityas such as (here) the praise

वा पादाम् r पादय A, पादो (०यं) m¹ पादस्त्व bfk—चार्यं rhd (च) अयं r¹r²r³r⁴ (०दो) यं m¹ (०त्व) अयं bfk—अयद्यतुयं hdbk अयद्ययं f न अयद्यतुयं r अयद्यतुयं m¹

^a The MS evidence favours the singular (*padaf ca*) but this with the following *trayaś* is very forced *pra* is a verse to Mitra (and one) to Aryaman (and one) to Varuna (altogether) three

^b The dative *mitraya* is probably used beside the genitives *aryamañā* and *varunasya* because the stanza begins with *pra mitraya* ^c According to the *Sarvānukraman* Mitra and Varuna only The name of Aryaman occurs in 5^d

126 But the following stanza (6) has the Ādityas as its deities 'Hither to me' (*a me* 7, 8) is a couplet addressed to the Āśvins, there are (then) two addressed to Vayu (9 10) two to Surya (11 12) one to Usas (13), or (the seer here praises) the light^a of the sun and moon

परा त्वादित्यं hm¹r परमादित्यं b वरामादित्यं f—सीर्यं m¹ सीर्यं (wrong sandhi for सीर्ये) hr²B सीर्यौ (dual of सीरौ) S चीत्तरे (सीर्ये) r—उपस्था b fS उपस्था k श्रीपस्था r²r¹r² उपसा hdr² सीर्ये (श्रीपसी) r—प्रमा वा r²bf r²r² प्रमा वा hd प्रमा वाग् B प्रमा वाग् m² (भूर्यप्रमास्तुतिर्वा S)—चन्द्रमूर्ययो hm¹r²B (श्रीपसी) त्वमिय परा =

^a Another instance of the elliptical use of the accusative (*prabham*) governed by *stauti* to be supplied cp note on 116^{ab}

127 Generations truly' (*praja ha* 14) is addressed to Pavamān while with the two stanzas 'The mother' (*matu* 15 16) the Cow is praised 'Thou O Agni great' (*tvam agne brhat*

viii. 102, 103) are two hymns addressed to Agni. But in a stanza of the latter (*pare*) is praised Agni,

128. the Middle, together with the Maruts and Rudras, (viz. in) 'Come, O Agni' (*āgne yāhi*: viii. 103. 14).

B Or in the first hemistich, 'Generations truly' (*prajā ha*: viii. 101. 14), Agni is here named,

च आग्ने २, चाग्ने hdm^1fk , चग्ने b.—128^{ed} and 129 are not found in A or m¹, but in B only.

B 129. in the third verse (*pāda*), the Sun (*āditya*), and in the fourth the Middle (Agni) is praised^a: for so it has been explained in the esoteric (*rahasya*) Aitareya Brāhmaṇa^b also.

व्याख्यातं २, व्याख्याता bfk.—The end of the verge is here marked by २६ in bfk.

^a The Sarvānukramanī makes no reference to this alternative of B. ^b That is, in the Aitareya Āraṇyaka, ii. 2.

Maṇḍala ix.

27. Deities of RV. ix. 1-86.

130. Now Soma Pavamāna is praised here in the ninth Maṇḍala^a. (In the hymn) 'Kindled' (*samiddhaḥ*: ix. 5) the Āpri deities (*āpryoḥ*) are praised like Pavamāna^b.

नवमे त्विह मण्डले B, नवमे मण्डलर्षिभिः Am¹ (hdr^3 ; *नेर्षिभिः $r^1r^4r^om^1$).—
*वदाप्र्यस्तु hm^1r , *वदाम्रियः f, *वदाम्रियः bkr².—*स्तुताः MSS., *स्तुतः r.

^a Cp. Sarvānukramanī: *navaman maṇḍalam pavamānam saumyam*. ^b That is, as if they were forms, not of Agni, but of Soma Pavamāna.

131. And in the three stanzas 'O Agni, life' (*agna āyūṃṣi*: ix. 66. 19-21), Agni is incidental (*nipātabhāḥ*), while in the triplet 'Our protector' (*avitā naḥ*: ix. 67. 10-12) he (Pavamāna)^a is praised together with Pūṣan.

^a Pūṣan is directly mentioned in 10, indirectly as *lapardīn* in 11, and *āghrī* in 12; *ayam somah parate* occurs in 11, *ayam . . parate* in 12; cp. Sarvānukramanī: *avitā ras tīraḥ paṇḍyo cō*, that is, the three stanzas 10-12 are addressed to Pūṣan or Pavamāna.

132. Then two later stanzas in this hymn (*atra*), 'which of thee' (*yat te* · ix 67. 23, 24), are addressed to Agni; 'By both of these' (*ubhābhyām* · 25) is addressed to Savitr; the next stanza (26) is addressed to Agni and Savitr^a.

सावित्री ऋषि^१ r, सावित्र्यपि^२ hm¹, सावित्र्यापि^३ d (but the ā of °त्र्या^३ is obliterated with yellow pigment), सावित्र्याग्न्या^४ bfk The *Sarvānukramanī* has सावित्र्यपिसावित्री (also in Śāyana's quotation), but °त्र्यपि^२ is probably a misprint, as my index has *āgnisāvitri*.

* According to the *Sarvānukramanī* the deity of 25 is Agni or Savitr, of 26, Agni or Agni and Savitr

133. 'May they purify me' (*punantu mā* · ix. 67. 27) is addressed to the All-gods, while the stanza 'Near to the friend' (*upa priyam* · 29) is addressed to Agni, and the two next, 'Who' (*yaḥ* · 31, 32), are (in) praise of the student of recitation^a (*svādhyāyādhyetr*).

उत्तरे च य इत्येति hr^३, उत्तरे च इत्येति d, यदुत्तरा य इत्यत्र r, सप्तोत्तरा य इत्यत्र B

* Cp *Sarvānukramanī te pāvamāny-adhyetr-stuṭi* (RV. ix 67. 31, 32 begin with the words · *yaḥ pāvamānir adhyeti*) With regard to the reading of the B MSS. in 133^a cp Meyer, *Bṛvidhāna*, p xxiii (middle)

134 In the hymn 'At the rim' (*sraṇve* · ix 73), when interpreted (*nirukte*)^a, the demon-slaying Agni^b (is spoken of), and 'The filter' (*pavitram* · ix. 83) is called a praise of the Kettle (*gharma*) as (representing) the Sun (*sūrya*) and the Soul (*ātman*)^c.

निरुक्ते hdm¹ r, निरुक्ते b, विरुक्ते fk—सक्तिरपि r, सक्तिरिति hdm¹, सक्तिर्यो bf, सक्तिर्यो k.—वसापि Am¹ (°वर्षापि r¹ r²), °वसात्र B—चरेत्येति hdm¹ r, वाच्येति bk—The end of the *varga* = here marked by २७ in m¹ bfk, not in d

* I was for a long time inclined to adopt the emendation *nirukteḥ*, meaning 'in the hymn *sraṇve* the demon-slaying Agni is explained (as the deity);' but I have retained *nirukte* as the reading of the best MSS and as giving an adequate sense. ^b There

is no mention of Agni *rakṣaṇ* here in the *Sarvānukramanī*, but Śāyana on RV. ix. 73 5 explains *apa dharmāḥ* . . *tvacām asikāim* by *rākṣasām* . . *apaghaṇanti* ^c There is

no reference to this statement in the *Sarvānukramanī*. Cp *Nirukta* xiv 11, where *gharma* is one of the concrete (*bhūta*) names of the Great Soul (*ātman*)

28. Deities of RV. ix. 87, 96, 112.

B 135. The verse 'Deft, wise' (*ṛbhur dhīrah*: ix. 87. 3^b) should be held to be addressed to Rbhu^a. Now three gods are here^b mentioned incidentally (*nīpāta*) in three verses (*pāda*)^c:

आर्मवसु r, आर्मवसु fk, आर्मवसु m¹, आर्त्तवसु b.—भवेत्पाद् fr, भवेत्पाद् k, भवेत्पाद् m¹, भवेत्पाद् b.—अमुधोर r, अमुधोर m¹, क्रतवोर bfk.—निपातैश्च विभिः पादैः r, निपातैश्च पाद्यासु fk, निपातैश्च पाद्यासु bm¹.—इहोदिताः bfr, इहोदिताः m¹.—135 is found in B and m¹ only.

^a There is no reference to this *pāda* in the *Sarvānukramaṇī*. ^b This line must be an introduction to what follows in regard to RV. ix. 96. 6, stating in a more general way what is said in 135^{ab}. It is not clear to me of what 135^c, according to the reading of bfk m¹ (which is one syllable short), is a corruption. ^c That is, RV. ix. 96. 6^{abc}.

136. three (deities) are mentioned^a with these three (verses), each containing a couplet^b, (beginning) 'The Brahman of the gods' (*brahmā devānām*: ix. 96. 6^{abc}); or rather it is Soma who is (here) praised as (representing) the Sun and the Soul^c.

तिस्रोक्तास् m¹ r, तिस्रोक्ता b d, तिस्रोक्ता b, तिस्रोक्त f k.—विमिस्त्वैते^r kr, विमिस्त्वैते m¹, विमिस्त्वैते b, विमिस्त्वैते d, विमिस्त्वैते b, *त्वैते^r f.—दृषा दृषेः h d m¹, दृषेर्दृषेः r, दृषेर्दृषा b, दृषेर्दृषा f k.—सूर्यवशात्त्ववशापि b d, सूर्यवशात्त्ववशापि r¹ r² r⁰, सूर्यवशात्त्ववशापि B.—सोम एव वा A m¹, सोम इत्यपि B.—136° = 134°.

^a *Tisroktāḥ* irregularly contracted for *tisra uktāḥ*; cp. i. 50; iii. 94, &c. ^b I understand this to mean that each *pāda* here consists, as it were, of a couplet: *brahmā devānām, padaviḥ kavīnām*; *ṛṣir vprāṇāṃ, mahiṣo mṛgānām*; *śyeno gṛdhṛāṇām, svadhītv vanānām*. ^c RV. ix. 96. 5, 6 are commented upon in the *Nirukta* *Parīṣiṣṭa*, ii. 13, 14, where Soma is explained as the Sun (*sūrya*) and the Soul (*ātman*). The *Sarvānukramaṇī* makes no reference to RV. ix. 96. 6.

137. Now while a drought was prevailing, the Lord of Śaci asked (the) seers^a, 'In this great time of distress, by what activity do you live^b?'

वर्तन्त्या h d r, वर्त्त्यन्ता f, वर्तन्त्या k, वर्त्तन्ता b.—जीवथ b, जीवथा f k, जीवथ h d r.

^a That is probably, the seers of the ninth *Maṇḍala*: cp. 141. ^b This is meant as an introduction to RV. ix. 112^f; but it misrepresents the situation, as there is no reference to a drought in the hymn. Cp. *Nirukta* vi. 5: *india ṛṣin papracha, durbhikṣe kena jīvātīti; teṣām ekaḥ pratyuvāca*.

B 138. 'A cart, a field, kine, tillage, water that does not flow away (*asyandana*)^a, a forest, the sea, a mountain, a king—by these means (*evam*) we live b.'

हृषिर् br, क्रमर् m¹, चर् fkr² (वाचम् Nir) — अखन्दनं bm¹ (Nir), अखन्दन fr, अखन्दनं kr² — वनम् bfm¹r (Nir), दनम् kr² — समुद्रः all MSS., उद्धिः Nir — पर्वतो brNir, पर्वता m¹fk — In place of एवं जीवामहे वयम्, the Nirukta has दुर्मिषे नव वृत्तयः. — This śloka is not found in A

^a I take *asyandanam* to be a noun, as, according to the reading of the Nirukta, nine means of livelihood are here enumerated ^b This is, of course, the answer of the seers, cp 137, note ^b. The context indicates that this śloka, though found in Bm¹ only, is appropriate here, while its obviously un-Vedic character shows it to be out of place in the Nirukta. Hence there can be little doubt that it is an interpolation from the BD; this is more likely than that it should have been introduced into both works from some other common source. Durga does not comment on the śloka. Cp *Indische Studien*, ii. 158. Somewhat similar enumerations are found in *Manu* x 116 (*dafa jivanahetavaḥ*), and Yājñavalkya iii 42 (*āpattau jivanani*): cp the *Mitākṣarā* on this passage

139. In praising (Indra) the seer Śīśu, son of Angiras, declared (this) to him with the hymn 'Variously' (*nānānam* ix. 112) in the presence of the (other) seers.

सुवन्नेव Am¹, अय सुवन् B — हृषिर् fk, रिषिर् b, हृषिर् hm¹r — हृषिषाम् f, रिषिषाम् b, हृषिषाम् hm¹r. — एव Am¹, एव B. — The end of the *varga* is here marked by ३८ in bfk, not in d.

29. Indra and the seers. Value of penance.

140. Now to all of them Indra said: 'Do ye perform very severe penance; for without penance this distress cannot be removed.'

त्वाइ सर्वास्तु Am¹, त्वन्नवीत्सर्वास् bfk, (ः) प्रात्रवीत्सर्वास् r — तपर्थं hm¹r, तपर्थं b, तपस्व f — न हृते तपसः शक्यमिदं b, न गृह्यते तपः शक्यमिदं fk, न हृते तपसा शक्यं विना b d, न हृते तपसा शक्यं व्यना m¹, न ह्येतत्तपसा शक्यं विना r¹r²r³r⁴, नातप्ततपसः शक्यमिदं r — छत्रं bfk, छत्रं hm¹r

141. Now all of them, desirous of obtaining heaven, performed penance. Then in consequence of fierce austerity they pronounced stanzas relating to (Soma) Pavamāna (*pātamāni*)

शुवन् hm¹r, अक्वन् b, अक्वन् f, वृक्वन् k.

142. One who is not envious, is studious, obedient, and practises penance, purifies ten ascendants and descendants as well as himself.

पूर्वापरान् bdr, पूर्वापरत् f, पूर्वान् परान् bm¹.—वंशान् hm¹r, वंशान् bfk.—च hm¹r, ताः bf, ता k.

143. And whatever sin he has committed with mind, speech, body, and food—purified from all that, he enjoys the fruit of Vedic study^a.

यज्ञा^o hm¹r, यथा^o bfk.—वाग्देहभोजनैः r, वाग्देहभोजनैः f, वाग्देहभोजनैः b, वाग्देहभोजनैः bdr², वाग्देहभोजनैः r¹r⁴r⁶.—स्वाध्यायफलमश्नुते A, अपिस्वालोक्तमामा-
शुयात् B, अपिस्वालोक्तमामियात् m¹.

^a Or, according to the reading of B, 'will attain to the same world as seers.' The reading of A is somewhat favoured by that of the *R̥gvidhāna* (iii. 2. 5), which with reference to the *Pāvamānī* verses says: *svādhyāyapunyaṃ atulaṃ pūtaḥ prāpnōti oṃśasyam*.

A 144. The *Pāvamānī* *Gāyatrī*s^a are the supreme Brahma, the bright, eternal light^b. He who here at his latter end (*ante*), restraining his breath^c, intent on them,

नै m¹r, नै bdr.—This śloka is not found in B, but in A and m¹ only.

^a Cp. *R̥gvidhāna* iii. 1. 1: *svādīṣṭhayeti gāyatrīṃ pāvamānīṃ japed doṣjaḥ*; cp. *Nirukta* v. 2. 3. ^b Cp. RV. ix. 113. 6, 7: *yatra brahmā . . . yatra jyotiḥ ajasram*. ^c Cp. *R̥gvidhāna* iii. 3. 5: *prāṇān āyama ca dhyāyēd ante devān pitṛān ṛṣīn*; cp. also iii. 4. 2, 5.

145. and he who should meditate on *Pāvamāna*, the Fathers, the Gods, and *Sarasvatī*^a—to his fathers milk, melted butter, honey, and water will flow (*upavarteta*).

ध्यायेद्यश्च hm¹r, ध्यायेद्यश्च fk, ध्यायेद्यश्च b.—स्त्रोपवर्तते hbfkr, स्त्रोपवर्तते r⁶r⁷.

^a Cp. *R̥gvidhāna* iii. 3. 6: *sarasvatīm cārcayīta payo 'mbumadhukusarpīṣā*; and iii. 2. 3: *akṣayyaṃ ca bhaved dattaṃ pitṛbhyah paramaṃ madhu*.

B 146. This *Maṇḍala*, addressed to *Soma*, containing one hundred and fourteen hymns, is called '*Pāvamāna*,' and seven lessons (*anuvāka*) are (contained in it)^a.

सूक्तं शतं bfk. —पावमानम् r, चीजमात्रम् bfk². —अनुवाकास्तु fkr, वाक्च b.—

The end of the *varga* is here marked by २९ in bfk.

* This śloka is not found in A or m¹, but in B only. Nevertheless it is probably original, as the wording of the introduction to the ninth Mandala in the Sarvānukramanī appears to be based on it *navamam mandalam pāvanānam saumyam*. As the *varga* comes at the close of a Mandala the abnormal number of seven ślokas is hardly sufficient to throw doubt on the genuineness of some of the latter. (Cp. above, v. 102, note *) If any of them is a later addition, 144 is the most likely to be such.

Mandala x.

30 Deities of RV. x. 1-8 Trisiras and Indra.

147. Trita saw seven hymns addressed to Agni (beginning), 'Before' (*agre* x. 1-7), but Trisiras, son of Tvastṛ, the next hymn (beginning) 'Forth with his banner' (*pra ketunā* x. 8).

त्वाङ्गसु hm¹r, त्वाप्सु f, त्वाङ्गसु k, तु त्वाङ्गसु b

148. Now six (stanzas) of this (hymn) are addressed to Agni (x. 8. 1-6), while with the triplet which follows, 'Of him' (*asya*: 7-9), he praised Indra at the end of a dream. such is our sacred tradition.

तस्य hdr, तस्य br².—This śloka is omitted in fkr²

149. Trisiras, who could assume all forms (*viśvarūpadhṛk*), being the son of a sister of the Asuras, became the domestic priest of the gods from a desire of (rendering) a service (to the former)^a. ³⁰

सहि hm¹rb, सह fkr²r³—मित्रकाम्यया Am¹, चयकाम्यया B—*रूपधृक् hdm¹fk, *रूपधृक् b, *रूपधृक् r.

^a Or, according to B, 'from a desire for their (the gods') destruction.'

150. Now Indra became aware that the seer (Trisiras) had been sent by the Asuras among the gods. He then with his bolt quickly struck off^a those three heads of his.

तमृषि महितं hr, तमृषि महितो k, तमृष्य महितस् r¹r¹r², महितस् r³, तं सृष्टन्म-
हितस् hd, तं सृष्टन्महितस् m¹.—बुधे hm¹r, विविदे bkr.—तान्यागु hdbk, तस्यागु
r¹r¹r².—शिरासि चोषयाहिदत् hdr², शिरासि चोषयिहिदत् m¹r, शिरास्येवाहि-
दत्तमु: r²r², शीर्षास्याहिदत्तमु: || शीर्षास्यहिदत्तमु: ||

^a The expressions used in RV. x. 8. 9 are *atābhinat* and *trīṇā firṣā parā carṣ*.

151. The mouth with which he drank Soma became a francoline partridge (*kapiṅjala*); that with which he drank Surā (became) a sparrow (*kalaviṅka*); while that with which he ate food became a partridge (*tittir*)^a.

सुरापानम् hdbfk, सुरापानम् m¹r.—The end of the *varga* is here marked by ३० in hdbfk, not in d.

^a For similar transformations cp. what became of the skins of Apālā (above, vi. 106) and of the members of Agni (below, vii. 78-80).

31. Deities of RV. x. 9-14.

152. Him (Indra) divine (*brāhmā*) Speech (*vāc*) addressed : 'Thou art a Brahman-slayer, Lord of a hundred powers (*śatakratu*), since thou hast slain Viśvarūpa who sought refuge (*prapanna*) with averted face^a.'

ब्राह्मी hm¹rbbk, तीव्रा r¹r⁴r⁶.—यस्माद् hm¹rbbk, यस्त्वं r¹r⁴r⁶.

^a That is, who was defenceless and did not attack.

153. Him (Indra) the seer Sindhudvīpa^a himself besprinkled, to the accompaniment of the hymn (*sūktena*) 'O Waters' (*āpah* : x. 9), for the removal of that unpropitious sin.

ऋषिर् bfr, ह्यृषिर् Am¹.—पशुत्वर्थे MSS. and r (cp. various readings of रोगापशुत्ति above, iii. 114).

^a Alternative seer of RV. x. 9; see Ārṣānukramaṇī x. 3; Sarvānukramaṇī on RV. x. 9.

154. Yama rejects Yamī who solicits him with a view to sexual intercourse : the dialogue, 'Hither, indeed' (*o cit* : x. 10), of those two children of Vivasvat is (descriptive of) that.

तदो चिदिति Am¹, श्री चित्स्त्रायं (the fuller pratīka) B.

155. The two (hymns beginning) 'The bull' (*vr̥ṣā* : x. 11, 12) are addressed to Agni. In the hymn (*atra*) 'I yoke for you' (*yuje vām* : x. 13) the two oblation carts are praised together. In 'Him who has passed away' (*pareyivāmsam* : x. 14) the Middle Yama^a is praised.

युजे वामञ्च B, युजेत्येतेन Am¹ (युज्ये^o r¹r³r⁴r⁶).—परियेवासमित्यत्र bfr, परियेवासमित्येतस्मिन् hr¹r⁴r⁶, °त्येत(त्सूयते) d, परियेवासं युक्तेऽस्मिन् m¹.—155^a, 156^a, and

सं in 156^d are omitted in r¹r⁴r⁶ (doubtless because 155^d begins with स्तूयते and 156^d begins with संस्तूयन्ते)

^a Cp Nīruka x. 18, where Yāska, in commenting on the words *mādhyaṃh pitarāḥ* in RV x. 15 1, remarks *mādhyaṃko yama ity āhuḥ, tasmān mādhyaṃhān pitarāṃ manyante*.

156. Then the Atharvans, the Bhṛguś, the Aṅgīrasas, the Fathers are praised together in the sixth (stanza) there (x. 14. 6), as groups of gods (*devagana*) connected with heaven (*dyubhakti*).

द्विरसः पितरः hdm¹ (this is the order in RV. x. 14. 6), पितरोऽद्विरसः br, पितरो पितरः rk.—सह hdm¹bfk, च ह r—तच्च hdkr, स्वच bfm¹—The end of the *varga* is here marked by ३९ in hm¹bf, not in kd.

32. Deities of RV. x. 14 (continued), 15, 16. Three Agnis.

B 157. Yama is frequently seen praised with the Fathers and the Angīrasas in the formulas; for in the verse 'Vivasvat' (*viva-svantam*: x. 14. 5^e) he (himself appears as) a Father.

संस्तुतो दृश्यते bfkz, दृश्यते संस्तुतो m¹—मन्वेयु वज्रशः पादे bfkz, मन्वेयु वज्रशपादे m¹.—157-159^{ab} are found in II and m¹ only.

B 158. Yama is praised with the Fathers in conjunction with the deceased man who is to be hallowed (*samskārya*) In the three (stanzas) 'Go forth, go forth' (*prehi prehi*: x. 14. 7-9) prayers for the deceased man are uttered.

B 159. The god Yama is Lord of the Fathers; therefore he owns the hymn (*sūkta-bhāṣa*).

In the triplet 'Run past' (*ati drava*: x. 14. 10-12) the two dogs^a (are praised) The following (hymn) 'Let them arise' (*ud īratām*: x. 15) is addressed to the Fathers^b.

उदीरताम् Am¹, उदीरतम् f, उदीरिताम् b, उदीरितम् kr.

^a Cp. Sarvānukramanī *īścaḥ śrabhyām*
pitṛyam

^b Cp. Sarvānukramanī. *udīratam* ..

A 160. But with the following hymn (the seer) proclaims the rite in the burning ground.

There were three Agnis belonging (respectively) to the Fathers,

the Gods, and the Asuras: the two who bear oblations (*havya*) and food offerings (*kavya*) and he who is called Saharaksas^a.

उत्तरेण तु hm¹r³, परेष्वेव r.—160^{ab} is found in Am¹ only, not in bfr²r⁵ (nor presumably r⁷).—च अम⁰ r, च म⁰ hd, चाम⁰ fk, वाम⁰ b.—सहरक्षा च नाम यः B, सहरक्षाश्चिना सह A, सहरक्षाश्चिना यमः m¹.

^a That is, *kavyavāhana* is the Agni of the gods; *kanyavāhana*, of the Fathers; and *saharaksas*, of the demons.

161. Now with regard to these (*iatra*) the (hymn) 'Not him' (*mainam*: x. 16) is (in) praise of the bearer of food offerings (*kavya*). Other (hymns), however, are (in) praise of the divine (Agni), not of this one (connected with the Fathers), nor of the demoniac one (*āsura*).

स्वेतत्वक्यवाहनसंस्तुतिः Am¹, त्वाह क्यवाहनमेव तु B (तु bfk, च r²r⁵r⁷).—द्विस्व hm¹r³f, द्विस्व br⁵, द्विस्व kr.—सुरस्व च Am¹, सुरस्व तु B.—The end of the *varga* is here marked by ३२ in hm¹bfk, not in d.

33. Story of Saranyū: RV. x. 17.

162. Tvaṣṭra^a had twin children, Saranyū as well as Trisiras. He himself gave Saranyū in marriage to Vivasvat.

त्रिशिराः सह hm¹bfs(RV.), (युस) त्रिशिराविह a, सदृशी च ह r¹r⁴r⁶, (युस) त्रिशिराश्च ह s(AV.).—सरण्यू rs(RV.), सरण्यू hds(AV.), सरण्यू bfk.

^a The following story, vi. 162–vii. 6, is quoted in the Nītimāñjari on RV. i. 116. 6 and by Śāyana on RV. vii. 72. 2 as well as AV. xviii. 1. 53 (cp. the quotations from the BD. and the Nītimāñjari in M. M.'s RV.² vol. iv, p. 5; cp. vol. iii, p. 11). Kuhn prints the text of the passage in Kuhn's Zeitschrift, vol. i, p. 442. It is also translated by Muir, Original Sanskrit Texts, vol. v, p. 228. Cp. Nirukta xii. 10, 11 on the story of Saranyū, and Roth, Erläuterungen, p. 161. Śāyana also gives a prose version of the story in his introduction to RV. x. 17. Cp. Lanman, Sanskrit Reader, notes, p. 381.

163. Then Yama and Yamī were begotten on Saranyū by Vivasvat. And these two also were twins, but the elder of the two was Yama.

सरण्यू s, सरण्यू br²r⁵r⁷, सरण्यू m¹, सरण्यू f, सरण्यू hd, सरण्यू n.—जज्ञाते hm¹r³bfs (Nirukta xii. 10), जाते ते s.—तौ चाप्यमी hm¹r³bfk, तावप्यमी s.—यमादेव MSS. rs, यमी स्थातां s(AV.).—यमः hm¹rs, यमी bfk. The last pāda in Śāyana (RV.) reads: ह्यास्तां यम्या च वै यमः.—The end of the *varga* is here marked by ३३ in hfk, not in m¹hd.—The last pāda is repeated in b, not in f.

1. Story of Saranyū (continued).

1. Now Saranyū having created, in the absence of her husband, a female similar (to herself) and having entrusted to her the pair (of children), turned herself into a mare and departed

इहा m¹rs, इहा bfk, इहा hd, इहा ns (AV), इहा r¹r⁴—मिथुनं MSS rs, तस्य s (AV)—मूलापचक्रमे bfkrs, मूला प्रचक्रमे s (cp Nirukta xii 10' प्रदुद्राव), मूलापचक्रमे hdr¹r⁴r⁶m¹

2 But Vivasvat, in ignorance (of this), begot Manu on that (substitute) He (Manu) became a royal seer, like Vivasvat in brilliance

तस्यामजनयन् m¹bfkrs, तस्यां प्रजनयन् hd—राजर्षिरभवत्तोऽपि Δm¹, राजर्षि-रासीत् Bn²

3. When, however, he (Vivasvat) had become aware that Saranyū had departed in the shape of a mare, he quickly went after the daughter of Tvastr, having turned himself into a horse with similar characteristics (to hers).

विश्राय m¹br, विश्राय hdr², विश्रानाय f—अश्वरूपिणी hbrs (AV), अश्वमूरी f, आत्मरूपिणी s—वाजी MSS rs, अश्वो s (AV.)—सलक्षः m¹bfkr¹r⁴r⁶ns, स्वलक्षः hdr², अश्वलक्षः r.

4. And Saranyū, recognizing Vivasvat in the form of a steed, approached him for sexual intercourse, and he covered her there.

सरस्युः Δm¹, सरस्युः Bn, सरस्युः s, सरस्युः s (AV)—विदित्वा Δm¹, विश्राय Bns—हयरूपिणम् hm¹rfs, हररूपिणम् b, हरिरूपिणम् r¹—मैथुनायोपचक्राम Δm¹s, मैथुनायापचक्राम b, मिथुनायापचक्राम r²r⁶r⁷, मिनायोपचक्राम fk

5. Then in their agitation the semen fell on the ground. And the mare, through desire of offspring, smelt the semen.

योगेन MSS rs, योगेन s (AV.)—शुक्र fkdns, शुक्र hm¹s (AV), यक्रन् b—उपा-जिघ्रस bfr, उपजिघ्रस hdk, उपजिघ्रति r¹r⁴r⁶s (AV.)—तच्छुक्र rns, तच्छुक्र d, तच्छुक्रे b, तक्षुत f, तक्षुः hm¹s (AV).—The end of the *varga* is here marked by 9 in bfk, not in hdm¹.

2. Story of Saranyū (concluded). Deities of RV. x. 17.

6. Now from the semen which had just been smelt there came into being two youths, Nāsatya and Dasra, who are praised as 'Aśvins'^a.

आघ्रातमावाचक्रात् *rnf* (°कु° *f*), °मावाचक्रात् *b*, °मावाशुक्रात् *h*, °मावाशुक्रात् *d*, °मावाचक्रा *k*, आघ्रातमावाचक्रं तत् *s*.—यौ सुताव् *hm*¹*ba*, यौ सुताव् *fkr*, यौ तु ताव् *s* (AV.), यौ तु तो *r*¹*r*⁶*r*⁶.—अश्विनाव् *hdm*¹*b**fkrns*, वाजिनाव् *r*¹*r*⁴*r*⁶.

^a The quotation ends here in Śāyana (RV. and AV.), but the Nīlmatījaṛī quotes 7^{ab} also.

7. Yāska regards this as a story^a of Vivasvat and Tvaṣṭr together in the couplet 'Tvaṣṭr' (*tvaṣṭā*: x. 17. 1, 2) which has Saranyū for its deity.

दृचे *hdm*¹*r**b**f**k*, तृचे *r*⁵*r*⁷.

^a Yāska, who comments on both stanzas 1 and 2 of RV. x. 17, remarks in Nirukta xii. 10: *tatretihāsam ācakṣate*.

8. The two verses (beginning) 'Pūṣan' (*pūṣā*: x. 17. 3^{ab}) are addressed to Pūṣan, but the two next (3^{cd}) to Agni^a; even the third (3^e) may optionally (*vā*) be addressed to Pūṣan; and the other three (stanzas) which follow (4–6) are also^b (addressed to him).

द्वापमेयाव् *r*⁵*r*⁷, द्वापमेयाव् *fk*, द्वापमेयाव् *b*, द्वी त्वापमेयाव् *r*, द्वी त्वापमेया *hd*.—पौष्णक्षिन्नश्चान्याः परास्तु चाः *hm*¹*r*, पौष्ण पौष्णसखाः परास्त्रियः *b*, पौष्ण पौष्णक्ष्वा परपस्त्रियः *f*, पौष्णः पौष्णक्ष्वापरस्तुचः *r*²*r*⁵*r*⁷.

^a The Sarvānukramanī says nothing about the last two pādas of x. 17. 3 being addressed to Agni.

^b The reading of B is somewhat more explicit: 'The third pāda also may optionally be addressed to Pūṣan; the triplet which follows (*para*) that (third stanza) is addressed to Pūṣan.'

9. But one (stanza) in this hymn (*atra*), which follows the triplet addressed to Sarasvatī (7–9), is (in) praise of the Waters (10), while in the next triplet, 'The drop' (*drapsah*: 11–13), Soma is praised indirectly (*parokṣa*).

तृगचैका *hr*, तृगचै *d*, तु तचैका *b*, तु तल्लैका *r*⁵*r*⁷, त्लैका *fkr*².

10 But the next (stanza), 'Rich in milk' (*payasvati* · 14)^a, has the waters for its deities or is a benediction. The (next) four^b (stanzas x 18. 1-4) are (in) praise of Death and are applicable (*llpta*) in the funeral (*antya*) ceremony^c.

अद्देवता° hm¹r, अद्देवत्या° b fkr²r¹r¹ —वाद्दो वा hm¹r, °वाहः b, °वादः fkr —
मृत्योरन्त्ये m¹, मृत्योरन्त्ये hd, मृत्योरन्ते r, मृत्योः चातो b, मृत्योः शानी f —कृष्णाद्य m¹r,
कृष्णाद्य hd, कृष्णाद्यु br¹, क्ति.मंसि f —The end of the *arga* is here marked by २ in b fkr,
not in hdm¹

^a The correct *pratika* is *payasvatih* ^b Cp *Sarānukramanī calastro mṛtyu-*
deratāh, AGS iv 6 10 ^c Cp below, vii 15: *antyakarmāṇi*

3. Detailed account of the funeral hymn RV. x 18

B 11 The (stanza) 'These' (*ime* x 18 3) prays for long life for those who have escaped death, 'For the living this' (*imam jivebhyah* 4) again prays (for it) for them in the ceremony with the barrier (*paridhī*)^a.

आशास्ते m¹fk, आशास्तु br —इमे ज्योग्र, इमो ज्यो b, इमे यो m¹, इमो यो
(जीवन) f —आशास्ते m¹kr, °स f, आशास्तात् b —तेभ्यः परिधिकर्मणि br, मूर्तिभ्यः परि-
कर्मणि fkm¹ —This *śloka* is found in B and m¹ only.

^a RV x 18 4 *imam jivebhyah paridhīm dadhāmī*, cp Śāyana, AGS iv 6 9

12 'As' (*yathā* . x 18 5) is addressed to Dhātṛ; the next to Tvaṣṭṛ (6), then with another (7), 'These wives' (*imāḥ*), he (the seer) utters a prayer for the women in the ceremony with collyrium (*añjana*)^a

तद्यवाङ्गमकर्मणि B, तया परिधिकर्मणि A the latter reading is probably due to
a clerical error repeating the last word of the preceding *śloka*, which in that case (though
occurring in B only) must have been original. The preceding *śloka* mentions the stanza
which refers to the *paridhī*, the present *śloka* mentions the one which refers to *añjana* —
This *śloka* is wanting in m¹

^a Cp RV x 18 7- *imā nārī . aṇjanena sarpiṣā sam viśanta*, AGS iv 6 11, 12

13 With the (stanza) 'Rise up, O woman' (*ud īrṣṭa nārī* . x. 18. 8) the wife ascends (the funeral pyre) after her dead (husband)^a. The younger brother of the departed, repeating (the stanza), prohibits (her)

मृतं पत्न्यगुरोहति m^1 , मृतं पत्न्यगुरोहति hd , मृतपत्नी तु रोहती r , मृतं पत्नी तु रोहति fk , मृतं पत्नीं तु रोहतीं b , मृतमन्वारोहति $r^1r^4r^6$.—निगद्य m^1 , निगत्वा $hd r^3$, निगदात् bfk , निगत्वा $r^1r^4r^6$.

^a Had the MS. evidence not been so strongly in favour of *anurohati*, I should have been inclined to adopt the corrected reading of b : *mṛtaṃ patnīm tu rohaṣi*, as giving a better construction: 'with RV. x. 18. 8 he prohibits the wife mounting the (funeral pyre of the) dead man'; cp. *Ṛgvidhāna* iii. 8. 4: *devaro 'nvārurukṣantīm ud īrṣveti nivartayet*; and with *rohaṣi* cp. below, vii. 130: *sūryān ārohaṣi patīm*; AGS. iv. 2. 18.

B 14. The Hotṛ ought to perform this rite, should there be no brother-in-law, because a Brāhmaṇa enjoins that (the widow) should not follow the departed (husband)^a.

This śloka is not found in A, but in B and m^1 only.

^a That is, by burning herself with him on the funeral pyre. On the whole history of *Sati* see Jolly, *Recht und Sitte*, in Bühler and Kielhorn's *Encyclopaedia of Indo-Aryan Research*, vol. ii, part 8, p. 67 ff.; cp. also Lanman, *Sanskrit Reader*, notes on RV. x. 18.

B 15. This law regarding women may or may not apply to the other castes.

In taking the bow (from the hand) of the departed man, one should mutter (the stanza) 'The bow' (*dhanuḥ*: x. 18. 9)^a for the sake of averting evil. And because these (stanzas) are employed on the burning ground at the funeral ceremony,

The first line of 15 is found in B and m^1 only.—The second line follows the reading of B; the reading of Am^1 is:

शान्त्वं च जपत्यस्त्रां धनुरित्युत्तरामुचम् । (जपत्य° $r^1r^3r^4r^6$, जपत्य° b).

I have preferred the former, as it follows the text of the RV. (धनुईस्त्रादाददानो मृतस्य) and as *अस्त्रां* in A seems to make no sense.—*यस्मादेताः* (= *तुचः*) B, *यस्मादेते* (= *दृवः*) Am^1 : cp. next śloka.—*इमशानि चान्द्यकर्मणि* B, *इमशानिध्वन्यकर्म* सु Am^1 (°ध्वन्य° hdm^1 , °जपत्य° $r^1r^3r^4r^6$).—The end of the *varga* is here marked by ३ in bfk , not in hd .

^a Cp. AGS. iv. 2. 20.

4. Formulas in which no deity is mentioned.

16. one should state the deity of this triplet (x. 18. 7-9)^a to be Death (*mṛtyu*). For in the formulas (in which it is) not expressly mentioned ^b, one should state the deity from the ceremony.

वृचस्यास्य r, वृचस्यादौ bfk, वृचस्यास्य Am¹.—देवतां मृत्युर् r, देवता मृत्युर् hdm¹, देवता मृत्युम् b, देवता मृत्युक् fk¹

^a I have preferred the reading *treasya* to *doṛasya*, because, the deity of stanza II having been stated (in 12), the next three stanzas (7-9) have been discussed with reference to their contents (in 12-15). The *Sarvānukramanī* states RV. x 18 7-13 to be *pr̥thivīhā* ^b Cp. note ^a on l. 20.

17. When there is lack (of a deity) from the (evidence of the) formula and the ceremony as well, Prajāpati is (the deity)^a.

Now as to the following four (stanzas. x. 18. 10-13) here, 'Approach' (*upa sarpa*. 10) is addressed to the Earth.

प्रजापतिरसंभवे hm¹r bfk, प्रजापतिरिद् जगौ r¹r¹r¹.

^a Cp *Sarvānukramanī* on the last stanza of RV. x. 18: *antyā . . prajāpatyā sū sagnuruktā*, on which Śaṅgurneśya remarks. *sū cognuruktā. aprakāśadevatābhidhānā* See his further discussion on the word *anuruktā* and my explanatory note, p 183.

18, 19. Their application is in the ceremony of collecting the bones^a of the departed. Now with the last (stanza) 'In the future' (*praticine*: x. 18. 14) he (the seer) expresses a prayer (in saying), 'As having taken away (my) other days, the Fathers placed (me) in (past) days,

B (so) they also restored me, about to die (*prayantam*), to life in days to come'^b.

18^{cd} follows the reading of Am¹ (°हानि अयं r, °हान्यं hdm¹) The reading of II 15^a

प्रतीचीन अयं स्वेतामपवुज्योत्तरामु तत् । (°ज्योतरामु bfk).

19 अहःसु Am¹, अहसु fkr²r²r², अहय b—दधुर् m¹, दधुर् r¹r¹r¹, दधुर् hdr bfk (RV. x 18 14: प्रतीचीनि मामहनि . . दधुः)—इत्याशास्ते r, इत्याशास्ते b, इत्याशास्ते f, अभ्याशास्ते Am¹—व्ययाशिरः r, व्ययाशिरः b, व्युपाशिरः f, समाशिरः hdm¹r².—सां rf (RV), सा m¹b k.—प्रयतः fkr², प्रयतः b, द्रयतः r, प्रेतः m¹.—समजीवयन् bfr, °यत् k—19^{cd} is found in B and m¹ only.

^a Cp AGE. iv. § 7. ^b This is an attempt to interpret the obscure last stanza of RV. x 18: *praticine mām ahanī sruh parvam itaṁ dadāh*, &c If the reading of A is taken by itself, it probably means: 'The Fathers, having as it were (*yathā*) taken away (my) other (past) days, have placed me in (future) days' In that case the additional line of B would look like an explanation of this. I have preferred the reading *dadāh* because II is the form used in the RV. itself.

20. Now the (hymn) 'Turn back' (*nī vartadhvam* : x. 19) is (in praise) of Cows; some regard it as (in praise) of the Waters. The latter hemistich of the first (stanza : 1^{cd}) is, however, addressed to Agni-Soma^a.

इतीदं तु Δ, इतीयं तु m¹, इदं सूक्तं B.—प्रथमायास्तु Am¹, प्रथमायास्तु B.—The end of the *varga* is here marked by ४ in hbfk, not in d.

^a Cp. *Sarvānukramaṇī*: *āpaṇ gavyaṇ vā .. agnīsomīyo devīṣyo 'rdharcāḥ*.

5. Deities of RV. x. 19-27.

21. The sixth (stanza) is addressed to Indra (x. 19. 6), while in the second both the gods^a are incidentally mentioned (2). Now the hymn which contains a line of ten syllables^b (x. 20. 1) is described as intended to avert evil (and) as connected with mind^c (*mānasa*).

सूक्तमुच्यते Δm¹, सूक्तमुत्तरम् B.

^a 'Both the gods' (*ubhau devau*) is rather vague: the two mentioned in the second stanza are Indra and Agni. The *Sarvānukramaṇī* makes no reference to the deities of RV. x. 19. 2 and 6.

^b Meyer, *Ṛgvidhāna*, p. xxviii, thinks this line is here regarded as a whole hymn.

^c This hymn begins with a single verse instead of a stanza: *bhadrām no apī vātaya manaḥ*. The *Sarvānukramaṇī* remarks: *ādyāḥ ślopadā, pāda eva vā śāntiyarthāḥ*. On this pāda cp. Oldenberg, *Prolegomena*, p. 511. 21^c = *Ṛgvidhāna* iii. 8. 6^a; cp. the whole śloka there:

*daśāḥṣaram te śāntiyarthāṇ bhadrām na iti saṁsmaret;
nīyaṇ japec chucir bhūtoā: mānasaṇ vindate sukhām.*

22. Now here after two hymns addressed to Agni (x. 20, 21) there follow three addressed to Indra (beginning) 'Where?' (*kuha* : x. 22-24). Now in the last of the hymns to Indra there is one triplet 'Ye two' (*yuvam* : x. 24. 4-6) addressed to the Aśvins.

ऐन्द्रायाम् Δm¹b, ऐन्द्राय f k, ऐन्द्राय r.

23. 'Happy' (*bhadrām* : x. 25) is addressed to Soma; 'Forth indeed' (*pra hi* : x. 26) is addressed to Pūṣan. The three following (beginning) 'It shall be' (*asat* : x. 27-29) are addressed to Indra: with the first (27) of these (Indra), being exhilarated, proclaims his deeds;

पराश्वसत् hm¹b f k, पराश्वतः r.—मत्तः सन् hm¹r b, मत्तः स r¹r⁴r⁶, मत्तेन f, मतेन k.

24. how he moves among beings, how he rains and protects^a is told in this hymn with the eight stanzas (beginning) 'Thou becamest' (*abhūr u* x. 27 7-14)^b.

पाति Am¹, वाति B—°क्षित्रष्टामि B, °क्षित्रर्धचि तु Am¹—°भूरिति Am¹, °भूरिति B.

^a Op above, iv 34 *parās ta kathayanty agnum yathā vatsat pātī ca* ^b The details regarding x. 27 given in this and the following ślokas (24-29) are altogether passed over in the *Sarvānukramanī*. This indicates that the mention of details in passages peculiar to B cannot be used as an argument to prove that such passages are later additions because unknown to the author of the *Sarvānukramanī*.

25. (The stanza) 'Seven' (*sapta* . x. 27. 15) praises the Maruts, the next stanza (16) praises the Bolt; (the stanza) 'The fattened ram' (*pīvānam meṣam* 17) adores Agni, Indra and Soma.

मदत स्तीति habfk, मदतः स्तीति r—स्तीति वज्रम् A, पर्जन्य स्तीत्यु B—The end of the *varga* is here marked by ५ in f only

6. RV. x. 27 (continued). RV. x. 28: Dialogue of Indra and Vasukra.

26. (that is) its first hemistich (does so . 17^{ab}), while its second one (adores) Parjanya with Vāyu (17^{cd}) 'Crying aloud' (*vi kṛośanāśaḥ* : 18) (praises) Agni, but the next (stanza) Sūrya (19).

धर्चोऽपरस् B, धर्चोत्तरस् Am¹—नूर्यमेव तु Am¹, नूर्यमर्चति B.

27. 'These two of mine' (*etau me* : x. 27. 20) and 'This which' (*ayam yaḥ* : 21)—these two (stanzas) are (in) praise of Indra and the Bolt; and 'To every tree' (*vṛkṣe-vṛkṣe* : 22) (praises) the Bow of Indra. But (in) 'Of the Gods' (*devānām* : 23) the three

27^{ab} follows the reading of hm¹rbfk, the reading of r¹r⁴r⁶ m:

एता ऽनी लेताविति सूयेते वज्रमुत्तरा ।

विद्भ्र bfr, विद्भ्र k, (धनु)विद्भ्री hd, विद्भ्री r³, विद्भ्री m¹r¹r⁴r⁶.

28. bestowers of cold, heat, and rain, Parjanya, Wind (*anila*), and Sun (*bhāskara*), and in the last verse (*padā* : x. 27. 23^d) both Sun and Wind are praised together.

अन्त्ये hm¹r, अन्त्यो bfk—सूयेते च पदे r, सूयते च पदे bfk, पदे ससूयते hm¹r¹r³r⁷.

29. In the (stanza) 'This is thy life' (*sā te jīvātuh*: 24) either Indra or Sūrya (is praised). But 'Every other' (*viśvo hy anyah*: x. 28) is a dialogue of the seer and of Śakra (Indra).

वा सूर्य एव वा *hm¹rb*, सूर्यश्च एव वा *rk*.—विश्वो ह्यन्यसु *Am¹*, विश्वो ह्रीत्यच *bfk*, विश्वो ह्रीत्यच *r*.—संवाद ऋषेः *hm¹r*, संवादमृषे *f*, संवादो मृषे *k*, संवादं मृषेः *b*.

30. The even (stanzas) are to be recognized as Śakra's, the other stanzas as Vasukra's^a.

B The daughter-in-law of Indra^b, seeing the gods had come, but Śakra had not come

30^{ab} follows the reading of B; the reading of *Am¹* is:

युग्मा एव तु शक्रस्य अयुग्मा एव तु तृषिः । (°क्रस्त्रायु° *hdm¹*).

सुपेन्द्रस्या° *m¹r*, सुपेन्द्रस्या° *fk*, सुपेन्द्रस्या° *b* (इन्द्रस्य सुपाः).—°गतान्देवान् *r*, °गतान्देवा *m¹*, °गतां देवी *b*, °गता देवा *fk*.—30^{cd}–32 are found in B and *m¹* only.—The end of the *varga* is here marked by § in *bfk*, not in *m¹*.

^a Op. *Sarvānukramaṇī*: *indrasya yujaḥ, śiṣṭā ṛṣeḥ*; *Ārṣānukramaṇī* x. 12: *indro yujām ṛcām ... śiṣṭānām vasukrah*.

^b Op. *Ārṣānukramaṇī* x. 11: *indrasnuṣā vasukrasya patnī*; *Sarvānukramaṇī*: *indrasya snuṣā*.

7. Deities of RV. x. 30–33.

B 31. to the sacrifice, addressed (him) in the third person (*paro-kṣavat*)^a (saying): 'My father-in-law has not come; should he come, he would eat grain and would drink Soma^b.'

यज्ञं *m¹bfk*, यज्ञे *r*.

^a Op. *Sarvānukramaṇī*: *indrasya snuṣā parokṣavad indram āha*. This is clearly based on 30° and 31°, both found in B only.

^b Op. RV. x. 28. 1: *mama . . śvaśuro nā jagāma: jakṣīyād dhānā uta somaṃ papīyāt*.

B 32. The Bolt-bearer on hearing this speech of hers, came that very moment, and standing on the northern altar (*uttarā vedi*), said aloud: 'He bellowing loud' (*sa roruvāt*: x. 28. 2).

चणादेत्य *m¹b*, चणादेत्य *k*, चणादेत्य *f*, चणादेत्य *r*.—वेदामुत्तरस्याम् *m¹r*, वेदामुत्तरस्याम् *f*, वेदामुत्तरस्याम् *b*.

33. In the praise of Waters (beginning) 'Forth to the gods' (*pra devatra*: x. 30) the Middle Agni is praised by the name of

'Child of Waters' (*apām napāt*) with the third and the fourth (stanza)

तृतीयया *hm¹r*, तृतीयेया *b*, तृतीयेया *fk*. — चतुर्थ्या *hm¹rbf*, चतुर्थ्या *k* — स्तुतो *hm¹r³B*, स्तुतिः *r*.

34. Now (the hymn) which (begins) 'Hither' (*ā* x. 31) is addressed to the All-gods; the one next to that, 'Forth' (*pra*. x. 32), is addressed to Indra. One (stanza) 'Onward me' (*pra mā* : x. 33. 1) is addressed to the All-gods, the following couplet 'Together me' (*sam mā* 2, 3) is addressed to Indra

एति *hm¹f*, एती *b*, एदी *k*, प्रति *r* — वैद्यदेवं तु *Am¹*, वैद्यदेवं तत् *B* — उत्तरम् *Am¹*, उत्तमम् *B* — सं मेतिह्रो *hm¹rbfk*, तस्यास्त्विह्रो *r¹r¹²* — दृषः *m¹rbfk*, दृषः *hr²*.

35 The following two (stanzas) adore Kuruśravāna Trāsada-syava (x. 33. 4, 5)^a. On the death of king Mitrātithi, the seer with the following

अर्चन्तः *b*, अर्चन्तः *r²r¹r¹*, अर्चन्त *fk*, अर्चन्ति *Am¹* — परे द्वे *hm¹rbfk*, पराः पद *r¹r¹²* — चासदस्यवम् *hm¹r*, चासदस्यव *bfk* — तन्नपातम् *hm¹b*, तन्नःपातम् *fk*, तं नपा-
तम् *r* — The end of the *varga* is here marked by ॐ in *bfk*, not in *hdm¹*.

^a Op *Sarvānukramanī* द्वे कुश्रवणस्य चासदस्यवस्य दानस्तुतिः ।

8. The hymn of Dice: = 34. Deities of RV. x. 35-44.

36. four^a (stanzas beginning) 'Of whom' (*yasya* : x. 33. 6-9) consoled his (Mitrātithi's) grandson Upamaśravas^b. The hymn which (begins) 'The lively' (*prāvepāh* : x. 34) is called the praise of Dice.

प्रविषा इति *bfkr*, प्रविषा मेति *hdm¹*. The *Sarvānukramanī* has the former *pratika*

^a Another instance of *caturbhāḥ* = *catasṛbhāḥ* ^b *Tan-napātam* from 35 Op RV. x. 33. 7. *upamaśravo napān mitrātithēr ihā* See also *Sarvānukramanī mṛte mitrātithau rājāsi . . . fir upamaśravasam putram asya (kuruśravanasya) vyafakayat*

37. Here the twelfth (stanza) praises the Dice, the ninth, the first, and the seventh (x. 34. 1, 7, 9, 12).

A The thirteenth^a praises tillage (13) and admonishes the gambler.

But the remaining (stanzas) blame the Dice^b. Two (hymns

beginning) 'They are awake' (*abudhram* : x. 35, 36) are addressed to the All-gods.

अवाचान् hdm¹s, तवाचान् bfr²r¹s.—37^a in Śāyana reads: अत्र द्वादशचागतीति.—नवम्याद्या च hm¹r^{ss}, एवाथ B.—चानुशासति hm¹r, चानुशासति ṣ.—137^{cd} (त्रयीदशी &c.) is found in hdm¹r^{ss} only, not in bfr²r¹s.—अचांसु शेपा निन्दन्ति hdm¹, अचांसु शेपानिन्दन्ति r, अचांसु शे^o r⁶, अचांसु शेपानिद्रत्य^o f, अचांसु शेचां निद्रत्य^o b.

^a The first four pādas of 37 are quoted by Śaṅguruśiṣya, while the fifth is expanded by him as follows: *śiṣṭābhīr navabhis tv aksāh kitavaś caiva nindyante*. Śāyana also quotes these lines in his introduction to RV. x. 34; cp. var. lect. in M. M., RV.² vol. iv, p. 11.

^b The Sarvānukramaṇī gives no details as to the deities of RV. x. 34, simply remarking: *akṣaḥśiprasaṅgā cūḥpakitavanindā ca*.

B 88. Some consider the praise at the end (*para*), 'Of the great Agni' (*maho agneḥ* : x. 36. 12-14), to be addressed to Savitṛ; the teachers Śaunaka, Yāska, and Gālava (consider) the last (14) stanza (to be such)^a.

This śloka is not found in A, but in B and m¹ only.

^a There is no reference in the Sarvānukramaṇī to the last three stanzas of RV. x. 36; nor does the Nirukta mention them.

89. 'Obeisance' (*namaḥ* : x. 37) is addressed to Sūrya, 'In this' (*asmin* : x. 38) to Indra. But (the deities) who are praised in the sixth (stanza) of the hymn to Sūrya (x. 37. 6) are incidental; at the end of this (*atra*) hymn there is a couplet addressed to the All-gods (x. 37. 11, 12)^a.

सौर्यमिन्द्रम् m¹k₁, सौर्यमिन्द्रम् bhd, सौर्यमन्द्रम् f.—पद्या तु याः सुताः m¹r, पद्या तु याः सुताः hd, पद्यां तु संसुता b, पद्यां तु संसुतः kr²r⁵1⁷, पद्यां तु संसुत f.—निपातिनीक्षाः hdx, निपातिनी ताः m¹, निपातिनस्ताः B.—सूक्तान्ते B, सूक्तान्त्यो Am¹.—वैश्वदेवो B, वैश्वदेव्यो Am¹. The form वैश्वदेव्य, though used in the Nirukta, is found in no other passage of the BD., while वैश्वदेव is extremely common. It may be due here to the end of the preceding word in A: सूक्तान्त्यो.

^a There is no reference in the Sarvānukramaṇī to the deities of RV. x. 37. 6, 11, 12.

40. Now there are three hymns addressed to the Aśvins (beginning) 'Which' (*yaḥ* : x. 39-41), and there are (three) addressed to Indra (beginning) 'As the archer far' (*asteva su*

pra-: x. 42-44), but in a hemistich (11^{cd}) of the last stanza of the Indra hymns (42-44)^a Brhaspati^b is praised.

चीणि ऐन्द्रा° r चीष्णेन्द्रा° hdbfk — °त्तमायासु सुतोऽर्धचे° r, °त्तमायासु सुतो
र्धचे° k, °त्तमायासु सुतोऽर्धचे° fr^s (या: r^s). °त्तमायासु सतो र्धचे° b, °त्तमायासु अर्धचे° तु
Am¹ (त्यर्ध° hdm¹) — 40^{cd} and 41 in m¹ come after 48 (at the end of the story of Ghosā) —
The end of the *varga* is here marked by ८ in bfk, not in hdm¹

^a That is, in the last stanza of each of these three hymns, that stanza being a refrain

^b The *Sarvānukramanī* does not mention Brhaspati in the refrain of RV. x. 42-44

9. Deities of RV. x. 45, 46. Story of Ghosā.

41. The two following (hymns), 'From heaven' (*divas pari*: x. 45, 46), are addressed to Agni, but with the last hemistich of the former (x. 45. 12^{cd}) Heaven and Earth (12^e) and the All-gods (12^d) are praised in the respective verses (*pacchah*)^a.

°त्तमेन तु B, °त्तमा तु या Am¹ — पक्षो Bhm¹r³, पक्षा° r

^a The *Sarvānukramanī* makes no mention of this hemistich.

H 42. ^a Ghosā, daughter of Kakṣīvat, was disfigured by an evil disease. In the days of old she remained in her father's house for sixty years

यष्टि fm¹, यष्टि° bkrn — 42-48 are not found in A, but in B and m¹ only.

^a The following story (42-47) is quoted in the *Nīṭumāṅjarī* on RV. i. 117 ॥ — The author here goes back to the *Śāvira* hymns (39-41) mentioned in 40

B 43. She fell into great grief (thinking), 'Without son or husband I have reached old age in vain; I (will) therefore resort to the Lords of Light (*śubhaspati*)

महती चिन्ता fm¹ba, महती चिन्ता r, महती चिन्ता k — प्रपद्ये हं m¹rn(g), प्रपद्ये ह
b, प्रपद्ये हं fk, प्रपद्याहं n.

B 44. Since my father, by propitiating them, obtained youth, long life, health, power, poison for slaying all beings,

यथेती m¹rn(g), यथेती fk, यथानी b, तथेती n — मामकदात m¹bfbkrn(g),
मामकी तात n — आराध्यावाप r, आराध्यावाय b, आराधावय fk, आराध्येवय m¹,
आराध्येवाप्त n, आराध्य प्राप n(g) — °मुतहवने fkr, °मुतहते m¹br³. — विपम् m¹fk,
धिपम् r³, धिपम् b — 44^{cd} (आयुरा° &c.) omitted in n

B 45. I, his daughter, (would obtain) beauty and good fortune, if to me also were revealed formulas in which the Ásvins shall be praised^a by me.'

रूपवन्तां च rn, रूपवन्तां च b, रूपता चिव f, रूपता चिव m¹k.—प्रादुः MSS. and r, सिद्धाः n.—ये स्तोष्येते bfkⁿ, यौ स्तोष्येते m¹, येः स्तोष्येते r.—मयाश्विनी bfrn(g), मयाश्विनी kn.—The end of the *varga* is here marked by Q in bfk, not in m¹.

^a Owing to the dropping of *visarga* before *st* in the MSS. the reading is ambiguous, *yai stosyete* or *yais tosyete*; but the future being more appropriate than the present and the verb *stu* being constantly used with reference to deities, but never *tu*, I feel no doubt that *stosyete* is the form intended (cp. 46: *stutau* . . *asvinau* . . *prītau*).

10. Story of Ghosā (concluded).

B 46, 47. As she reflected thus, she saw the two hymns 'Your encircling' (*yo vām pari*: x. 39, 40). The two divine Ásvins being praised, were pleased. Entering her organ (*bhaga*) they made her ageless, free from disease, and beautiful (*subhaga*). They gave her a husband and the sage Suhastya as a son.

46. सूक्ते द्वे यौ वां परि m¹n, सूक्तात्ते द्वे यौ वां परि fk, सूक्तानि त्रीणि घोषा r, सूक्तानि त्रीणि योधा b.—भगान्तरम् m¹bfkⁿ(g), भगान्ते n.

47. विजरारोगां rn(g), विजरारोगा k, विजरारोगा bf, विजरारोगान् m¹, विजरारोगा n.—सुभगां m¹rn, सुभगां fk, सुभगां b.—सुहस्त्यं च सुतं rn, सुहस्त्यं च सुतं f, सुहस्त्यं स्वसुतं m¹, सुहस्त्यं सुतं b.—सुनिम् m¹bfkⁿ, सुनिः n, मनीः r²n(g).

B 48. What the 'Nāsatyas' by means of their two winged steeds (*suparṇābhyām*)^a gave to Ghosā, daughter of Kakṣīvat, is proclaimed by the (stanzas), 'Not of that' (*na tasya*: x. 40. 11) (and) 'Of her that grows old at home' (*amājuraḥ*: x. 39. 3).

ददतुस्तं m¹bfk, ददतुस्तौ r.—यज्ञासत्येति m¹br, यं नासत्येति f, ये नासत्येति kr².—कीर्यते m¹bfk, कीर्तिते r.—काचीवत्ते r, काचीवता fk, कचीवता m¹b.—च तस्यामाचुरो नया f, ने तस्यामाचुरो नया m¹, च तस्यां माचुरो नया kr²r⁶r⁷, च तस्यामाचुरो मया b, तथा ददतुरोजसा r: this reading must be a conjecture of Mitra's; for according to his note (p. 197, note ⁶) his A MSS. (r¹r³r⁴,⁶) do not contain the passage, and his three B MSS. (r²r⁶r⁷) have the reading च तस्यां माचुरो नया. This is the only BD. passage in which I have found evidence of a reading in r which has no MS. authority.

^a This is probably meant to express that the Ásvins granted Ghosā's prayer at once.

49. There was an Asurī, daughter of Prajāpati, Vikunthā by name. She, desiring a son like Indra, performed very severe austerities^a.

सेहन्ती *hm¹fk*, सेहन्ती *r* (इहन्ती *S*).—सुमहत्तपः *hm¹rk*, सुमहत्तमः *f*, सुमहत्तपः *b*—The end of the *varga* is here marked by १० in *f* only. It would have been more natural after the preceding śloka, but the beginning of a story need not coincide with the beginning of a *varga*. By this division the tenth and the eleventh *vargas* contain four ślokas each.

^a Cp *Sarvānukramanī* *vikunthā nāmāsuriṇdratulyam putram sehanī mahat tapas tpe*

11. Story of Indra Vaikuntha

50. She then obtained from Prajāpati her desires (in the form of) various boons. And Indra himself was born of her^a, as he wished to slay the Dātyas and Dānavas.

कामाँक्षिमे *f*, कामाक्षिमे *k*, कामांक्षिमे *m¹*, कामाँ क्षिमे *hd*, कामा क्षिमे *b*, काम क्षिमे *r¹r⁴*—विविधान् वरान् *m¹bfk*, सुमहत्तपः *A* (probably an erroneous repetition of the end of the preceding line)—तस्याँ *hdm¹rb*, तस्यान् *fk(S)*.

^a Cp *Sarvānukramanī*. *tasyāḥ svayam evendrah putro jayāḥ*.

51. Once he was engaged in battle with the Dānavas. Of them he slew nine nineties^a and seven groups of seven.

एकदा दानवीः *hdfk*, एकदानवीः *m¹*, एकय दानवीः *br¹r⁴* the reading of *hdfk* is the more probable, because the one दा would easily drop out before the other (as in *m¹*), and to write एकय would be an obvious way of replacing the lacking syllable—समसञ्जतः *b*, समसञ्जते *fk*, समसञ्जत, समसञ्जति *hdm¹*—तेषाँ *hm¹r*, तेषाँ *bfk*,—सप्त-कान् *B*, सप्तधा *Am¹*.

^a With *yajñāna tesām navatir nava*, cp RV I. 84. 13. *yajñāna navatir nava*; the latter words recur in *Mahābhārata*, II. 24. 19 (see Hopkins, *JAOS*, xxi, p. 389). Cp *DD* vi. 51, 115.

52. Having shattered with the might of his arm their citadels of gold, silver, and iron, (and) having slain all (of them) in their respective spheres (*yathāsthānam*), as arrayed on earth and in the other (two worlds).

मित्रा r, मित्रा hdm¹b, मित्रा fkr²r⁵r⁷.—खवाङ्ग° hm¹r, खवल° bfk.—हैम-
रौष्यायसीः Bm¹, हैमवत्यायसीः r¹r⁴r⁶, हैमशब्द्यायसी hd.—हत्वा hdrfk, हित्वा b.—
पृथिव्यादिव्यव° hdm¹bfk, पृथिव्यादिव्यव° r. Mr. A. B. Keith suggests the very neat
correction पृथिव्यां दिव्यव° (i.e. diviava°) owing to पृथिव्यां and दिवि in 53. I have,
however, retained the reading given in the text, because no MS. has an anusvāra, because
व्यवस्थित is used in an analogous passage (vi. 111, 112), and the distributive sense of यथा
in यथास्थानं is well explained by the आदि in पृथिव्यादि.—52^{cd} is wanting in r¹r⁴r⁶.

53. On earth he exterminated both the Kālakeyas and the
race of Puloma, the archers, and in heaven the notorious (tān)
offspring of Prahlāda.

वृत्तादयामास hdm¹, वृत्ता° r, वृत्तादयत्सर्वान् b, वृत्तादयत्सर्वान् r²r⁵r⁷, वृत्तयन्
सर्वान् fk.—प्रह्लाद° fkr, प्रह्लाद° m¹b, प्रह्लाद° hd.—दिवि Am¹, अपि r, अपि b; fk omit
two syllables in the last pāda: प्रह्लादतनयि.—This śloka in B comes after 55, but it is
evidently in the right place here. Owing to this transposition the end of the *varga* is
marked by ११ in bfk after the next śloka (54); it is not marked at all in hdm¹.

12. Story of Indira Vaiṣṇṇa (continued).

54. Having obtained sovereignty among the Daityas (and)
puffed up with pride by reason of his might, he began to harass
the gods, being infatuated by the craft of the Asuras.

राज्यं प्राप्य hm¹fk, राज्यं प्राप r, राखिष b.—This and the following śloka are
omitted in r¹r⁵r⁴r⁶.

55. Now while they were being harassed by that same Asura
of unlimited power, they fled for succour to Saptagu, most excellent
of seers, in order that (the latter) should admonish him (Indra)^a.

‘वाध्यमानासु hdm¹, वाध्यानासु b, वध्यमानासु r, वधिमानासु f, वैधिमानासु k.—
तेनापि bfk, ॥ सर्वं m¹, ते सार्धम् hd.—तत्प्रबोधाय r, तत्प्रबोधाय b, तत्प्रबोधाय fk,
तत्प्रबोधाय hdm¹.

^a Cp. *sa buddhṛpū cañātmanam* in 57.

56. Now the seer called Saptagu was a dear friend of his, and
(so) he praised him with the (hymn), ‘We have grasped’ (*jagr̥bhma* :
x. 47)^a, as he took him by the hand.

स चैनम् hm¹r, स एनम् bk, स एतम् f.

^a Cp. *Sarvānukramapāṭi*: *jagr̥bhma* . . *saptagar vaiṣṇṇam indram tuṣṭāva*.

57. Then he coming to (*buddhvā*) himself (and) rejoiced at the praise of Saptagu, praised himself with the three^a (hymns) 'I was' (*aham bhuvam* : x. 48-50) ;

ततः स hm¹rb, ततश्च fkr²r⁵r⁷—युजा r, युवा fl, युधा hdm¹, युता b—तुष्टावाहं hm¹bf, तुष्टाव चाह r²r⁵r⁷, तुष्टाव चाहं ॥

^a Cp Sarvāṅkramanī on RV x 47 *sa saptagustatusamhṛṣṭa ātmānam uttarais tribhis tusṭāca*

58 proclaiming his deeds, which he performed in days of yore, and how he made king Vyamsa of Videha lord of Soma^a—

यथाकरोच्च Am¹, यथाकरोत्स br, यथाकरोत्स fkr—यसं hdm¹fr, यसं r¹r⁴r⁶, यय k—सोमपति hm¹r, सोमपतिरु r¹r⁴r⁶, सो उपतिं b, सो उपति (नृप) fkr, सोमपति :⁵—
The end of the *varga* is here marked by १२ in bfk, not in hdm¹

^a There seems to be no distinct reference to any such myth in these three hymns.

13. Story of Indra Vaikuntha (concluded). Story of Agni and his brothers: RV. x. 51-53.

59. by the curse of Vasistha he in former days had become king of Videha, and by the favour of Indra he sacrificed with sessions (*sattra*) on the Sarasvatī and others^a—

वेदेहो hm¹, वेदेह r³, वेदेहो bfr—इजे च Am¹, इजे स bfr—सारस्वतादिभिः hm¹rfr, सास्वतो दितिः b

^a This stanza gives a parenthetical explanation about Vyamsa, the construction running on from 58 to 60. The curse of Vasistha, it appears, relegated Vyamsa to a remote Eastern region (Tirhut) beyond the pale of orthodox Brāhmanism, but the favour of Indra afterwards enabled him to perform sacrifices on the Sarasvatī and so to become a 'lord of Soma,' like himself (*somapat*, being an epithet of Indra)

B 60. and (praising) his great power and his injury to foes, and his sovereignty among all men and his lordship in the worlds; but in the (stanza) 'Forth to your great' (*pra vo mahe* : x. 50. 1) his own imperishable might

शक्तिमत्तां r, शक्तिमत्ता b, शक्तिमत्ता m¹fl—अप्यपाक्रियाम् b, अप्यपाक्रिया ॥ अप्यपाक्रिया m¹, अपरिक्रियाम् r—नृयु सर्वयु Am¹, विष्णुलोक्यु fkr, विष्णुलोके b—आत्मनो Am¹, आत्मनो (वा०) B—वोर्यमचयम् hm¹r³, वार्ययचयम् f, वार्ययचयम् b, वार्ययचयम् r.

61. ^a When the brothers ^b Vaiśvānara, Agni Gr̥hapati and Yaviṣṭha, Pāvaka, and Agni Sahasruta ^c had been shattered by the Vasaṭ call,

आतृथप्रौ b, आतृवर्गो hdm¹r³r², आतृवर्गो (cp. v. r. vii. 116: वर्गः and वाचे) fk, आतृवर्ग n, अमी च rp, अमी तु r⁵r⁷ (आतृपु S).—सहःसुते b, स सुते p, सह सुते fk, सह सुतौ hdm¹r³r², सहस सुते r⁶, सहसः सुतौ r, स्थितैर्युते n.

^a The following passage (61-81^{ab}), as quoted by an old MS. (p) of Śaṅguruśiṣya (p. 184) on RV. x. 51, has been published by me in the JRAS., 1894, pp. 11-22. Parts of the story are also quoted by the Nīlīmāṣijarī on RV. x. 51. 8. Cp. Sūyana's introduction to RV. x. 51 (with var. lect. in M. M., RV.² vol. iv, p. 16). ^b My expectation, expressed in the JRAS., p. 19, that when more MS. material had been collated, the correct reading of the text of the BD. would prove to be *bhrātṛṣu agnau*, is here confirmed. Only one letter (s) of that reading is wanting in the MSS., and if we take into consideration the reading of the Sarvānukramaṇī (which borrows a whole pīḍa and three syllables without alteration: *vaṣaṭkāreṇa vṛkṣeṣu bhrātṛṣu*), not a single letter is wanting. ^c Judging by the story in TS. ii. 6. 6, one would expect the names of three brothers only; but here we have five: Vaiśvānara, Agni Gr̥hapati, Agni Yaviṣṭha, Agni Pāvaka, and Agni Sahasruta (shortened for the sake of metre to the compound form Sahasruta). The last four are mentioned together in the Sarvānukramaṇī on RV. viii. 102: *agnih pāvakaḥ, sahasraḥ sutayor vāgnyor gr̥hapati-yaviṣṭhakayor vṛḡgnyatarah*; according to Śaṅguruśiṣya, Agni Gr̥hapati and Agni Yaviṣṭha are *śahonāmnaḥ putrau*.

62. Agni Saucika departed from the gods, so a Vedic text (relates). He on departing entered the seasons, the waters ^a, (and) the trees.

अपचक्राम Bn, अभिचक्राम Am¹.—देवैः B, सौचीको Am¹.—सौचीकोऽनिरु BS, मयादनिरु Am¹p.

^a Cp. Sarvānukramaṇī: *sauciko 'gnir apaḥ praviśya*.

63. Then the Asuras appeared, when Agni the oblation-bearer had vanished. The gods, having slain the Asuras in fight, looked about in quest of Agni.

श्री MSS., स्मिन् n.—वेचन्त br, वेचन्त hdm¹, वेचत f, वेपन्त p.—देवा हत्वा-सुरान् hdm¹, हत्वा सर्वान्सुरान् b.—युधि brm¹p, मृधे fbn.—The end of the *varga* is here marked by १३ in hm¹, after the preceding line in b, not at all in dfk.

14. Story of Agni's flight (continued).

64. Now Yama and Varuṇa ^a espied him from afar. Both of them, taking him with them, went to the gods.

वरुणयान्वपश्यताम् *hm¹rf* वरुणयैव पश्यताम् *n* (यमे भैवा)वरुणी चान्वपचय
ताम् *b*—चमविन *Am¹p* चमी चैन *bn*

* On Varuna's powers of vision cp above III 134

65 On seeing him the gods said 'O Agni, bear our oblations, and accept boons^a from us, do thou O brilliantly shining one, attend upon us,

B do thou thyself graciously make the paths trodden by the gods easy to traverse'

वृद्धा देवास्त्विन *hδrp* वृद्धान्वेन *m¹* देवायैनम् *bn* देवा चैन *fk*—वर *Am¹* वरान्
np वरा *b* वन् *f* (वह)क् *k*—चास्मात्तन् *hm¹np* चास्मात्तन् *b* चास्मान् *fk* मत्तय
r—देवयानान् *m¹* देवयानात् *f* आनात् *k* देवयाना *bn*—मुगान्वय *fm¹n* मुगा
न्वय *b*—The third line of 65 is found in *bfk m¹n* but not in *hδr*

* The reading *varun* seems preferable to *varam* because several boons are asked by Agni (73 74) and especially because the express on sarcas *eva varan dadu* is used in 76

66 Agni then answered them 'What all ye gods have said to me I will do, but let the five races enjoy my priesthood'^a—

वाय तानपि *hrbk* वा तदापिस्तान् *p*—विश्वे देवा *m¹rbfk n* विश्वानरा^o *r¹r⁴r⁶*,
विश्वे हूत *hδr³* विश्वे हूत *p*—यदूच माम् *b* यदय मा *fk* यदाय माम् *m¹* यदाय
माम् *r*, य दानु मा *r¹r⁴r⁶*, यदात्त माम् *p* यदात्तमात् *hδr³* प्रयच्छन् *n*—जुयन्ता तु
Am¹p जुयन्ता च *D*—होच *hδm¹r²pD* होच *r*

* Cp RV x 53 5 *pañca jana mama kotra a jusanān*

✓ 67 now the fire at the entrance of the shed (*śulamukhya*) that which *m* brought forward (*pranīta*)^a, the son of the Lord of the House^b, the northern and the southern fire these are held by tradition (*smṛta*) to be the five races

शानामुख्य *hδm¹r²bp* शाखामुख्य *fk* शाख्यमुख्य *r*—The end of the *varga* is here marked by 98 in *bfk* not in *hδm¹*

* That is the Āhavan ya fire

^b That is the Garhspatya fire

15 The meaning of *pañca janāh*.

✓ 68 Men, Fathers, Gods, Gandharvas Serpents Demons^a,

B (or) Gandharvas Fathers, Gods Asuras, Yakṣas (and) Demons^b

मनुष्याः पितरो *hm¹r*, मनुष्याः पशवो *bfl*.—यचराचसाः *m¹b¹f*, (असुरा) राचसा-
स्तथा *p*.—68^{cd} is found in *m¹b¹f¹*, but not in *hd*, nor is it mentioned in *r*.

^a The last two are probably meant to form one group so as to make five altogether.

^b This alternative list represents the opinion of 'some' quoted in Nirukta iii. 8 (on RV. x. 53. 4) except that the Yaksas are there omitted: *gandharvāḥ pitaro devā asurā rākṣasījitya* etc. (Op JRAS., 1894, p. 20.) Here also the last two, Yaksas and Rākṣasas, are meant to form one group. The two lists in 68^{ab} and 68^{cd} have four classes in common: *pitaraḥ, devāḥ, gandharvāḥ, rākṣasāḥ*; but for *manuṣyāḥ* and *uraḡāḥ* in the first we have *yakṣāḥ* and *asurāḥ* in the second.

69. Yaska ^a and Aupamanyava state these to be the five races. Śākatāyana thinks they are the (four) castes with the Nisādas as a fifth.

यास्त्रीपमन्यवावितान् *h¹d¹r*, यास्त्रीयमन्यवावितान् *r¹r¹i¹m¹*, यास्त्रीयमनचैवितान् *k*,
यास्त्रीपमनचैवितान् *p*, यास्त्रीयमत चैवितान् *b*.

^a In Nirukta iii. 8, Yaska does not give his own opinion, but states the view of some (above, 68, note ^b) which is practically the same as that of 68^{cd}; while what he states to be Aupamanyava's opinion is that attributed to Śākatāyana in 69^{cd}. The opinion of the AB. iii. 31. 5 is nearly identical with that given in 68^{ab} (the *rākṣasāḥ* being omitted): *devāḥ, manuṣyāḥ, gandharvāḥ, rākṣasāḥ, śarpāḥ, pitarāḥ*; see Roth, Erläuterungen, p. 28.

70. Śākapūṇi, however, thinks they are the (four) priests (*ṛtvij*) and the institutor of the sacrifice (*yajamāna*).

B Those (priests) they call 'Hotṛ,' 'Adhvaryu,' 'Udgātṛ,' and 'Brahman.'

यजमानं च *b*, यजमानस्य *h¹d¹m¹r¹f¹k¹p*.—ॐध्वर्युस्तथोद्गा० *m¹*, ॐध्वर्युस्य उद्गा० *f¹k¹r²*, ॐध्वर्युरथो० *b*.—ब्रह्मा चेति *m¹*, ब्रह्मणे तान् *b*, ब्राह्मणे तान् *f¹k¹i²*.—वदन्ति तान् *m¹*, वदति तान् *b*, वदति तान् *f¹k¹r²*.—70^{cd}-72 are found in *b¹f¹k¹r²m¹*, but not in *Δ*.

B 71, 72. Eye, ear, mind, speech, and breath, say the theosophists (*ātmavādīn*). They are stated to be Gandharvas and Apsarases, Gods, Men, Fathers, and Serpents in the sacred text of the Aitareya ^a Brāhmaṇa ^b—

'and (continued Agni) whatever other terrestrial creatures (*pṛthivījātāḥ*) and other divine beings (*devāḥ*) there are that receive worship (*yajñīyāḥ*).

72. ब्राह्मणे चैव b, ब्राह्मणाश्चैव m¹ fkr².—य यज्ञियाः b, य यज्ञियो fkr², ययज्ञिकाः m¹ (cp यज्ञियासः in RV x. 53. 4) —The end of the *varga* is here marked by १५ in bfm¹, not in k.

* See above, 69, note * b 67-72^{ab} is a parenthetical explanation of *pañca janāḥ*

16. Story of Agni's flight (continued).

73. And let me have long life, and various oblations, and let my elder brothers enjoy safety at every sacrifice^a,

अध्वरेऽध्वरे b m¹r, अयवेरे यरे b, अध्वरे (only) f, एवमध्वरे kr²

* This and the following śloka are based on RV x. 51. 8

74. and let the preliminary (*prayāja*) and the final oblations (*anuyāja*), the ghee, and the victim in the Soma (sacrifice) have me as their divinity, and let the sacrifice (in general) have me as its deity.'

च यः पयुः bdm¹r³b fkr², पयः पयुः r, (सोम) वयः पयुन् p — महिवत्यानि m¹n, महिवत्या नु bdr², मे दिवत्यानि fkr², महिवत्यानि bpr¹r⁴r⁶—*देवतोऽक्षु च m¹krp, *देवतोऽक्षु च f, *देवतोऽक्षु च b, *देवतोऽक्षु हि n, *देवतक्षुचः bdr².

75 This was accorded (*pratyārdhi*) with (the words) 'Thine, O Agni, the sacrifice' (*tavāgne yajñāḥ* : x. 51. 9^d); and he (became) *Sviṣṭakṛt* (offering right sacrifice), to whom the three thousand, three hundred and nine

इत्येतत्प्रत्यार्धिं r², इत्येतत्प्रत्यार्धिं bdrb fkr, एव प्रत्यक्षुः n.—यस्य Am¹r⁶, तस्य b fkr².—75^{ab} = found in bdr²fkr²r²n, but is wanting in r²r⁴r⁶m¹p

76 and thirty gods^a gave all (these) boons Then Agni, well-disposed, pleased, honoured by all the gods,

चैव तु hm¹r, चैव p, विवास्य bf—सर्वानेव hm¹r, सर्वानेतान् bfp—देवेः पुरस्कृतः hm¹r, देवेय संभृतः b fkn (*ख० f)

* Cp RV x. 52. 6; see my 'Vedic Mythology,' p. 19 (middle).

77. shaking off his limbs, the divine-souled oblation-bearer, pleased in company with his brothers, unweariedly performed the office of *Hotṛ* (*hotram*) at sacrifices.

विधूयाङ्गानि r, विधूपाङ्गानि b, विधूमाङ्गानि m¹, विधूयान्गानि hd, विधूमानि f, विधूयमानि k.—होचम् hdm¹r³bk, हीचम् fr: होच is the word used in RV. x. 51. 4.—दिव्यात्मा hdr, विश्वात्मा bfk.—The end of the *varga* is here marked by १६ in m¹bfk, not in hd.

17. Story of Agni's flight (concluded). RV. x. 54-57.

78. His bone became^a the Devadāru tree; his fat and flesh, bdellium; his sinew, fragrant Tejana¹ grass; his semen, silver and gold;

सुगन्धितेजः hd, सुगन्धे तेजः b, सुगन्धं तेजः (०न्त kr²) fkr².—स्नायु hdm¹p, स्नायुः bfr, प्रायुः kr², सुचु r¹r⁴r⁶.

^a The earliest expression of the notion of parts of the body being united with or turned into something analogous in nature appears in one of the funeral hymns of the RV., x. 16. 3: *sūryaṃ caṣṣur gachatu vātām ātmā*, &c. Cp. BD. vi. 106, 151.

79. the hair of his body (*romāṇi*) became Kāśa grass; the hair of his head (*keśāḥ*), Kuśa grass; and his nails, tortoises; and his entrails also (became) the Avakā^a plant; his marrow, sand and gravel;

केशास्तु hd, केशाश्च bfr. —नखानि च hm¹r³bfk, नखास्तथा p. —अन्त्राणि hdr, अंचानि fk, अंचाणि b. —चिवाप्यवका bfrp, शिवलास्त्येव hdm¹r. —०तकर्कराः hdm¹bf kr²p, ०तशर्कराः r³, ०तकर्कराः r.

^a Between the two readings *catvāpy avakā* (B) and *śaivalās tu eva* (A), I have decided in favour of the former, as *avakā* is the older word (which occurs in the RV.), for which the later word *śaivala* (identical in meaning) would have been substituted as more familiar, the substitution being probably assisted by the similar beginning (*catva*^o) of the original reading.

80. his blood^a and bile (became) various minerals, such as red chalk. Thus Agni and the Gods with the three hymns (beginning) 'Great'^a (*mahat*: x. 51-53)

विविधा hdm¹, विविध^o fk, विविधं br.

^a Cp. *Sarvāṇukramanī*: *agnih . . . devaiḥ samanadad uttarais trībhīḥ*.

81. conversed. Now the two following (hymns) 'That of thee' (*tām su te*: x. 54, 55)ⁿ after this are addressed to Indra.

B In the (stanza) 'Who lonely runs' (*vidhum dadranam* x 55 5) Sun and Moon are praised

ऐन्द्रे सुते hm¹r ऐन्द्रसूते fkr ऐ सुते b—तु ता सु ते lkr तु ता सु ते f सुता सु ते
h सुता सु ते d—81^{cd} and 82^{cd} are not found in A but in B and m¹ only

* On the *pratīka tam su te* see my note in the JRAS 1894 p 15 showing the constant confusion in the MSS between *suta* and *stata* (cp also the various readings of *sahakute* above 61)

B 82 The praise here also appears as of Breath and of Soul *

The two (hymns) 'This' (*idam* x 56 57) are addressed to the All gods In the second (57)^b there is a triplet (3-5) to Mind (*manas*)

वैचदेवे च hm¹r *देवस्या B *देवस्या fkr—द्वितीयेऽयमणुच hdr³ द्वितीयेऽयमणो
द्वय f द्वितीययणो द्वय m¹ द्वितीये गिरिसा सुति fkr³ द्वितीयेगिरिसा सुति b—
The end of the *varga* is here marked by १८ (instead of १७) in bfk not at all in hd

* RV x 55 5 is commented on in this sense also in Nirukta xiv 18 Cp DD vi. 134 136 ^b This *pada* (82^d) in B is identical with 102^d in A and B and may have been due to its occupying a similar position on the following page in the original of B In any case there is no mention of the *Aṅgirasas* in the text of RV x 57 Nor is there any trace of *Aryaman* in it On the other hand *manas* is invoked to return in x 57 3 5 I have accordingly made the emendation मणसस् (cp 85^b) यमणस् probably due to मणसस् by the loss of one च becoming मणस् the lacking syllable then being supplied by य with the consequent change of न to य

18 Story of Subandhu RV x 57-80

83 The first (stanza) is addressed to Indra (x 57 1) the second to Agni (2), the last (6) has the Soma (mentioned) in it (*tal*) for its deity

B This (hymn) praises the Fathers^a also (and) should be recited (in that sense) by priests (*arvya*)^b The hymn^a (beginning) 'Which' (*yat* x 58) coming next after that

प्रथमेन्द्री द्वितीयायेय hm¹r bfk प्रथमा त्विन्द्रयेन्द्रायो r¹r⁴r⁵—तत्सोमदेवता
hdm¹r fkr चन्द्रोमदेवता b—83^b in r¹r⁴r⁵ appears as आर्लिञ्जामपर तु यत् which is practically identical with 83^d This indicates that though 83^{cd} does not occur in A (but in Bm¹ only) it was known to the copyists of some A MSS—आर्लिञ्ज यत्तद् b
आर्लिञ्ज यद् f आर्लिञ्ज च यद् kr² आर्लिञ्ज वा यद् m¹—उत्तरम् hm¹rkr³

* The *pitara* are invoked in x 57 5 ^b Cp Sayana's introductory remark on RV x 5—*mahop ityayate py etad itijabā r jayam* * *Suktam* belongs to 84

B 84. is connected with a story: hear it from me desirous of telling it. When he had lost consciousness from stupefaction, having been struck down by an enemy,

वक्तुकामस्य m^1 , पक्तुकामस्य $fk r^2$, चक्तुकामस्य b .—संमोहान्नवृत्तसंज्ञस्य $fk r^2$, संमा-
हान्तष्टसंज्ञस्य b , संमोहाच्च विसंज्ञस्य m^1 .—शत्रूणाभिहतस्य m^1 , शत्रूणाभिहतस्य b , शत्रूणां
दमिहतस्य $fk r^2$.—तु $b f k r^2$, च m^1 .—This śloka is found in B and m^1 only.

85. Subandhu's life is (here) recalled^a (*jivāṁṛtti*) or (the hymn) is (in) praise of Mind (*manas*).

King Asamāti, of the race of Ikṣvāku^b, the Rathaprosṭha^c, cast off^d (*vyudasya*) his domestic priests

जीवावृत्तिः $hm^1 r$, जीवाधृत्तिं b , जीवाधृत्तिं f , जीवाधृत्तिं k .—सुबन्धोर्वा $hm^1 b$,
सुबन्धोर्वा fk , सुबन्धोर्वा r .—यदि वा $hm^1 r b$, यद् वा f , याद् वा k .—मनसः स्तवः $m^1 r$,
मनसः स्तवः $h d b f k$ (*व $b f k$).—*स्तवाको $h d r b f k$, *स्तवाकुः $r^1 r^4 r^6$, *स्तवाके m^1 (cp. v. r.
96).—रथप्रोष्ठः br , रथप्रोष्ठः f , रथप्रोष्ठः kr^2 , रथप्रोष्ठान् hr^3 , *ष्ठान् d .

^a In order to keep 84 (B) separate from 85 I have had to change the construction; literally: 'The hymn x. 58 (in 84) is (meant to be) a recall of the life of Subandhu (85) who had lost consciousness,' &c. (84).

^b Ikṣvāku is mentioned in RV. x. 60. 4; cp. Sarvānukramapī: *ikṣvāko rājāsamātīḥ*. ^c Cp. RV. x. 60. 5: *asamātīṣu rathapros-
ṭheṣu*. ^d This word belongs to 86; cp. Sarvānukramapī: *purohitāṇis tyaktvā*.

86. Bandhu and the rest who in the Maṇḍala of the Atris (v. 24) are seers of Dvipadās (*dvaipadāḥ*)^a. The two crafty priests named Kirāta and Ākuli^b

द्विपदा ये hd , द्विपदा ने b , द्विपदान् m^1 , द्विपदान् f , द्विपदान् k .—किराताकुली $b k r$,
किराताकुलि f , किराती कुली $h d m^1 r^3$, कली $r^1 r^4 r^6 r^6$.

^a Cp. Sarvānukramapī: *uktā ṛṣayo dvaipade tv atrimaṇḍale*. ^b On these two names cp. S.B. i. 1. 4¹⁴ and the Sātyāyanaka in M. M., RV.² vol. iv, p. 167, and var. lect., pp. c-cvii.

87. Asamāti made his domestic priests; for he considered them the best^a. These two priests having become pigeons and having gone against the Gaupāyanas,

पुरोधत्त $hm^1 r$, पुरोवन्ती fk , पुरोवन्तः b .—वरिष्ठौ $hm^1 r$, वरिष्ठौ fk .—गत्वा $h d r$,
युक्ता fk , wanting in b .—गोपायनानभि $h d m^1 r$, गोपायनानभि b , गोपायनानभि fk .—
None of the MSS. mark the end of the eighteenth *varga*.

^a Cp. Sarvānukramapī: *māyāvinan śreṣṭhatamau matvā purodadhe*; cp. Śaṅguruśiṣya, p. 153.

19. Story of Subandhu (continued).

88 fell upon Subandhu with their crafty power and their magical art (*yoga*) From the pain (caused) by their attack, he swooned and fell

मायावलाह h m¹r, मायाच योसाह b, मायात्वयात्साह f, मायात्वयात्सप ॥ —
मुबन्धुम् h d m¹r f k, वमुधम् b — *मिषेततु: h d r b, मिषेवतु: f, *मिषेवतु k.

89. When they had plucked out (*ālucya*) his spirit (*asu*)^a, they went to the king. Then, after Subandhu had fallen lifeless to the ground, the three brothers^b,

स्त्रासुम् h m¹r b, स्त्रसम् f, स्त्रम् k. — आनुच्य m¹r, आलोच्य h d r² f², आनुच्य r²,
आनुच्य b, अमिलुच्य f k — गतासी h d m¹r, धातरि b n, omitted in f k.

^a Cp Sarvānukramanī subandhoḥ prāṇā acikṣipataḥ ^b 89^{ad} and 90^{ab} are quoted in the Nīṭimañjarī on RV v 60 12

90. the Gaupāyanas, all together muttered, as a spell for good luck, (the hymn) 'Not' (*mā* x. 57); for bringing back his soul (*mana-āvarīṇa*) they had recourse to (*abhi-yā*) the hymn 'Which' (*yat* x. 58)^a.

जेयु: h m¹r, ययु: b f k. — मनश्चावर्त्तनं तस्य b f k (8), मनश्चावर्त्तनं तस्य r², मनश्चावर्त्त-
यतोऽस्य h d m¹r — अयु: h m¹r b, अयय: f k

^a Cp Sarvānukramanī mā . . svastīyānam jeyvā . yat . mana āvarīṇaṇ jeyuḥ

A 91. And the following (triplet) which, (beginning) 'Let be prolonged' (*pra tāri* x. 59), they muttered with a view to remedies is the first triplet of the hymn (1-3): it is there meant to drive away (*apanodana*) Dissolution (*nirrti*)^a.

मेयजार्थं h d, मेयजार्थं m¹r (cp RV x. 59 9 मेयजा) — त्व h d m¹r² f², त्वच r, त्रिति b f k (the pratika of RV. x. 59, because 91^{ab} is wanting in these MSS)

^a Cp Sarvānukramanī pra tāri . . nirrtiḥ apanodanārtiḥ jeyuḥ

92. Now the three verses 'Not at all' (*mo su*: x. 59. 4^{bc}) are addressed to Soma, the last (4^d) to Nirrti^a: this whole stanza being addressed to Soma and Nirrti. The following two (stanzas: 5, 6) are (in) praise of Asuniti.

मो ध्विति तु hm^1r , मो ध्वित्स्त्राः bf , मो ध्वित्स्त्राः k .—नेर्द्यती r , निर्द्यती hdr^3 bfr^2 .—नीतिः क्षुतिः परे h , नीतिक्षुतिः परे d , नीति क्षुतिः परा r , नीतिरतः परे bf , नीतिरतः परे k .

^a The statement of the *Sarvānukramanī* is: the first four stanzas they muttered for the purpose of driving away *Nirṛti*, in the fourth they praised *Soma* also.

93. Now in (this) couplet *Yāska* ^a thinks the last verse (59. 6^d) is addressed to *Anumati*.

The end of the *varga* is here marked by १९ in bfr (not at all in hdm^1) thus giving five and a half ślokas to this *varga* (if ११^{ab} is included) and leaving five and a half for the next.

^a *Yāska* comments on the preceding stanza (x. 59. 5) in *Nirukta* x. 39, but says nothing about x. 59. 6^d.

20. Detailed account of RV. x. 59, 60.

Earth, Heaven, *Soma* and *Pūṣan*, Air, *Pathyā* and *Svasti*

94. are traditionally held (to be the deities) in the stanza 'Again to us' (*punar naḥ*: x. 59. 7) for the alleviation (*śānti*) of *Subandhu*. The triplet 'Blessing' (*śam*: x. 58. 8–10) is to the Two Worlds (*rodasi*), while in the stanza 'Together' (*śam*: x. 59. 10) the (first) hemistich is addressed to *Indra*.

सोमश्च bkr , मद्य f , सोमसु hdm^1 .—अचि तु क्षृताः hdr^3m^1 , इति तु क्षृता r , रिचः संक्षृताः b , अच संक्षृताः f , अच संक्षृतः k .

95. Now they praised the Two Worlds for the destruction of infirmity (*rapas*): 'infirmity' is stated to be a designation of sin or (bodily) trouble ^a.

वे hdm^1r , ते bfr .—खद्य hdr , वैव m^1 , खिद् b , (तुष्ट्वि)खिद् f , तखिद् k .

^a Cp. *Nirukta* iv. 21: *rapo rāpam iti pāpanāmanī bhavataḥ*.

96. Then with the four stanzas ^a 'Hither' (*ā*: x. 60. 1–4) they praised the scion of *Ikṣvāku*, and after praising him they uttered prayers for him with the stanza 'O *Indra*, dominion' (*indra kṣatrā*: x. 60. 5).

ऐत्ताकुम् hdr एत्ताकुम् f, ऐत्ताकु k, ऐत्ताकुम् bm¹ cp the various readings above, vii 85 and v 14

* Here we have *rybhiś catasrybhiś* but in vi 43 *rybhiś catasrybhiś*

97. And their mother^a praised the king with (the stanza) 'Of Agastya' (*agastyasya* x 60 6) ^bThe king, having been (thus) praised, went to the Gaupāyanas full of shame

अगस्त्यस्येति माता च hdr bfk अगस्त्यस्य स्वसा माता n — कुतः स bm¹rs कुतः स fk, कुतस्य hd — सत्रीडस् hdr, त्रीनुस् b, omitted in fk, सुप्रीतस् s (क्षुतीः समति) सहृष्टः n

* Cp. *Ār-Śnukramanī* x 24 *svasā agastyasya vataḥ sam* ^bThe following passage (97^{ad}-101) is quoted in Sayana on RV x 60 7 Parts of it (97-98^{ab}, 99^{ad}-100^{ab}) are also quoted in the *Nihmāṅganī* on RV x 60 12

98 As among the Atris^a they had also praised Agni with a dvipada hymn (*dvaipada*), Agni, on his part, said to them, 'Here within the sacrificial barrier' (*antahparidhi*)^b is the spirit

सूक्तिनाथ^a bfk n सूक्तिनाथ r सूक्तिनेषा Am¹ — द्वेपदेन यथात्रिषु hm¹r fkn(h)s पदतुषु n पदतुषु n(m) द्वेपद यत्तद्विषु r¹r²r³ द्वेपद यत्तद्विषु b — अपिरित्यत्र^a hdm¹, अपिरित्यत्र^a r, अथापिरित्यत्र^a bfa अथापिरित्यत्र k. — एतान् rs एतान् m¹, वैनान् b वैनान् fk, देवान् hdr³ — परित्यमुः s परित्यमुः Am¹r², परित्यमु b, परित्यमुः fkrn — The end of the *varga* is here marked by २० in bfk not in hdm¹

* That is, in RV v 24 ^b Cp. *Śāyana* on RV x 60 and his quotation from the *Śaṭṭāyanaka* in *M M*, RV² vol 17, p. 175

21.— Story of Subandhu (concluded) Ditties of RV. x. 61-66

99 of Subandhu, that of this scion of Ikṣvaku also has been guarded by me desirous of the welfare (of both)' Having given (back) his spirit to Subandhu and saying 'Live,' the Purifier (*parāṭa*),

सुवन्धोरस्य चैत्ताकोरु r¹r²r³br², सुवन्धोरस्य चैत्ताकोरु fk, सुवन्धोरस्य चैत्ताकोरु s, सुवन्धोरस्य चैत्ताकोरु hdm¹, सुवन्धोरस्य चैत्ताकोरु r — हितार्थिना hm¹rs, हितार्थिना b, हितार्थिना fk — प्रदायामुं hm¹r²r³s, व्यामु bk, व्यामु f व्यामु r, व्यामु n, व्यामु n(hm) — धीवेत्युक्ता hm¹rs, धीव त्युक्ता fk, धीवत्युक्ता b — च hm¹r, तु bfk.

100. having been praised by the Gaupāyanas, went back pleased to heaven They, rejoicing, summoned the spirit

of Subandhu with (the stanza) 'He as ■ mother' (*ayam mātā* : x. 60. 7).

चिदिवं प्रति hm¹r, चिदिवं पुनः bfrk.—हृष्टास्ते hdm¹r, श्रेयिष bfr².

101. Pointing to the body of Subandhu prostrate on the ground, they sang the remainder of the hymn for the maintenance of his consciousness (*cetas*)^a.

^a According to the Sarvānukramapī, they summoned back his life with stanzas 7-11 : *parābhīṣ subandhor jivitam āvayan*.

102. And in the (stanza) 'This' (*ayam* : x. 60. 12) they individually (*prthak*) touched him with their hands when he had recovered his spirit^a.

There are six (hymns) addressed to the All-gods (beginning) 'This' (*idam* : x. 61-66). In the second (62) there is praise of the Aṅgirasas.

लब्धासुं r, लब्धासुं f, लब्धासुं hm¹b (लब्धसंज्ञं S).—इत्यस्मां hm¹r, इत्युभ्यां bfr.—
°स्युग्रं hdrk, °स्युग्रं b.—°ङ्गिरसां क्षुतिः hdrb, गिरिसा क्षुतिः k, °ङ्गिरसा क्षुतिः f
(cp. 82).

^a Cp. Sarvānukramapī : *tam antyayā labdhasamjñam asprśan*.

103. (The seer) praises (them), proclaiming (their) birth, and activity, and friendship with Indra^a. 'May he now prosper' (*pranūnam* : x. 62. 8-11)^b and the rest are a praise of Manu, son of Savarṇā (*sāvarṇya*)^c.

सख्यं चिद्वेण सह कीर्तयन् hdr, दानं च सकां चिद्वेण शान्तम् hm¹, दानं च सखा
चिद्वे शान्तं f.—सावर्ण्यस्य hm¹fr (=RV. x. 62. 9), सावर्ण्यस्य bk.—103^{ed}-106 are omitted
in r¹r⁴r⁶.—The end of the *varga* is here marked by २९ in bfr, not in hdm¹.

^a Cp. v. 164.

^b Śāyana on RV. x. 62. 7 quotes a śloka from Śaunaka, and another in his introduction to x. 62. 8 : neither comes from the BD.

^c The Sarvānukramapī has the metronymic form *sāvarṇī*. RV. x. 62. 9 has *sāvarṇya* and 11 *sāvarṇī*. Cp. BD. vii. 1.

22. Details of RV. x. 63-66. Deities of RV. x. 67-72.

104. And for the sake of long life for him the seer praises the gods : (so) he came upon 'Her that well guards' (*sutrāmānam* : x. 63. 10) (and) 'Her that is great' (*mahīm ū ṣu*)^a. 'Of Dakṣa' (*dakṣasya* : x. 64. 5) is (in) praise of Aditi.

सौत्यभ्ययादृयिः hm¹r, सौत्यभ्ययादृयिः bfk (सि^o bk).—महीमू पु hm¹bf, महीसु पु d, महिमू पु r, महिमूयि kr²

* AV vii 6 2; VS xii 5. TS 1 5 11^b; quoted in AB. 1 9 8, AŚS. iv. 3 (cp. Sāyana on RV. x. 63 10) It does not occur in the Kashmir collection of khilas

105. 'The goddess of Welfare, indeed' (*svastir id dhi*: x. 63 16) is (in praise) of Pathyā svasti^a; 'Welfare to us' (*svastināh* 15) is (in) praise of the Maruts^b; for it is stated in the texts of the Adhvaryus^c (with regard to it) 'He repeats the stanza addressed to the Maruts'

पथ्यास्वस्ते b, पथ्यास्वस्ति m²fr, पथ्यास्वस्ति h d — आध्वर्यवेयु हि hdm¹r, आध्वर्यवेऽयि हि b, आध्वर्यवेयु हि fr

* Here Pathyā svasti is one goddess, otherwise Pathyā and Svasti are treated as two goddesses, as in Naighantūka v 5 ^b According to the Sarvānukramanī both 15 and 16 are addressed to Pathyā svasti, but the Maruts are mentioned in 15 and the authority of the Yajur-veda is here adduced to show that 15 was ritually applied as a Marut verse ^c This is evidently a passage from a Brāhmana of the Yajur-veda

106 So also in the (stanza) 'The Cow that' (*yā gauḥ*: x. 65 6) the Middle Vāc is praised; 'To Mitra' (*mītrāya*: 5) is addressed to Mitra-Varuna; 'Bhujyn from distress' (*bhujyum amhasaḥ*: 12) is addressed to the Aśvins^a.

मध्यमा तु m², मध्यमा तु h d r f k, मध्यमात् b.

* None of these details about 65 are given in the Sarvānukramanī, where it is simply stated to be *vasādeva*.

A 107. He also praises Manu and the Middle Vāc in the couplet containing *svasti*^a (x. 66. 14, 15).

Then the two (hymns) 'This' (*imām*: x. 67, 68) are addressed to Brhaspati; 'The auspicious' (*bhadrāḥ*: x 69) is addressed to Agni; (then comes) an Āpri hymn (x. 70).

सौत्यापि च r, सौत्या hdm¹.—वाचं च मध्यमाम् m¹r, वाचमध्यमाम् h d.—This line is found in h d r, not in b f k. I assume from this that it is not in Mitra's MSS. either, though he has no note. The line occurs in m² also, not here, however, but between 103^{ab} and 103^{cd}.—अयेमां r, एमां hdm¹bfk (one syllable short) —मद्रा hm¹r, द्रा b f k r² —आप्रियः hdm¹bf, आप्रियाः kr². आप्रियः r, (अवापेयमय)प्रियः r¹r¹r².

^a *svasti dyaēa* appears to refer to x. 66. 14, 15, as the word *svasti* occurs in both these stanzas, *Vāc* is mentioned and *Manu* might be considered to be alluded to in the words *vasisṭhāḥ pitṛvad vācam akrata* (14). Otherwise the reference might be to x. 65. 14, 15 (the latter is identical with 66. 15), but neither *svasti* nor *Vāc* occurs in 65. 14, though *Manu*, on the other hand, does. Possibly both 65. 14, 15 and 66. 14, 15 are meant, = the second stanza is common to both.

B 108. In the first (hymn) addressed to *Brhaspati* (67) *Brahmanaspati* (appears) in a hemistich (7^{cd}). In the hymn to the All-gods here (72) *Brhaspati* is also praised in a hemistich (2^{ab}): (that is) in the one beginning '*Brahmanaspati*' (72. 2^{ab}) by changing (*vikārataḥ*) the characteristic term (*liṅga-vākya*)^a.

These three lines are entirely omitted in *hḍr*; *m*¹ omits the second and third pāda; *fk* omit the second pāda. Thus *b* is the only MS. which has the lines complete. ब्रह्मणस्पति *b* (108^b).—लिङ्गवाक्यानिकारतः *b*, लिङ्गवाक्यविकारते *fk*, लिङ्ग वाक्यं विकारते *m*¹.—The end of the *varga* is here marked by २२ in *bfk*.

^a That is, in both hemistichs *Brhaspati* is praised under the substituted alternative name of *Brahmanaspati*. 67. 7^{cd} as well as 72. 2^{ab} begins with *brahmanaspatiḥ*.

23. Detailed account of RV. x. 71.

109. That knowledge which is immortal light and by union with which one attains to *Brahma*, *Brhaspati* praised next (*atha*)^a with a hymn (71)^b.

अमृतं *hḍm*¹ r, अजरं *bfk*.

^a That is, after the one last mentioned, the *Āpṛi* hymn, in 107.

^b This śloka

is quoted by *Śaḍguruśiṣya* on RV. x. 71 and by *Śiṣya* on x. 71. 12.

110. Now the employment of formulas for the sake of a livelihood is forbidden. There appears here for the most part correct knowledge of the essential meaning of the *Veda* (as the subject of the hymn).

जीवनार्थं *hḍm*¹ r, °नार्थं *bk*, जीवितार्थं *f*.—प्रायेणाव हि *hḍm*¹ r, °णात्तनु *b*, °णात्तनु *f*.

111. Some teachers say that there is here praise of those who are wise in speech with some (*ābhiḥ*) stanzas, but with others in this hymn the man who does not know the meaning (of the *Veda*) is blamed.

115. The two hymns (beginning) 'Thou hast been born' (*janīṣṭhāḥ*: x. 73, 74) are addressed to Indra; but in (the hymn) which here follows (beginning) 'Let well proclaim' (*pra su*: x. 75) the streams (*śravanyāḥ*) which flow east, and west, and south

116. are praised together according to preëminence (*pradhānataḥ*) in seven groups of seven^a. 'Hither you' (*ā vaḥ*: x. 76) is to the pressing stones; the two 'Of the sprinkling of the cloud' (*abhrapruṣaḥ*: x. 77, 78) are traditionally held to be addressed to the Maruts.

सप्तैर्वर्गैः hm¹r, सप्तैर्वर्गैः b, दृष्टैर्वर्गैः fkr³(r²?): cp. v.r. vii. 61. — प्रधानतः hm¹r, द्युभक्तयः f, द्विभक्तयः kr³(r²?), द्युभक्तयः b.

^a This was doubtless suggested by the words of RV. x. 75. 1: *pra sapta-sapta tredhā hi cakramuḥ*.

117. The two (beginning) 'I saw' (*apaśyam*: x. 79, 80) are addressed to Agni; the two 'Who these' (*ya imā*: x. 81, 82) are addressed to Viśvakarman; the two 'Who to thee' (*yas te*: 83, 84) are addressed to Manu. But that which follows, 'In my vow' (*mama vrate*)^a,

मान्वे r, मान्वेन् b, मान्वेन् d, मान्वे bfk.—सम व्रते hm¹r, स व्रते bfk.

^a This is the first of the two khilas which in the Kashmir collection come between RV. x. 84 and 85. It consists of 32 stanzas, chiefly in the anuṣṭubh metre, and begins with the line *mama vrate hṛdayam te dadhāmi*. It is thus described in the accompanying Anukramapī: *mama: prājāpatyo hṛdyo, vaiśvadevam tu, viśvāsthāsis tv, ānuṣṭubham tu, &c.* Cp. AV. vi. 94. 2; Pāraskara GS. i. 8. 8; ii. 2. 6; Śāṅkhāyana SS. ii. 4. 1.

118. consisting for the most part of benedictions, praises the All-gods. That which follows (beginning) 'Out' (*ut*)^a, consisting of eight stanzas, is (the hymn of) Parākadāsa^b (and) is addressed to Agni.

पराकदास आमेये Am¹, पराकदास आमेये B.—The end of the *varga* is here marked by २४ in bfk, not in hdm¹.

^a This khila consists of eight anuṣṭubh stanzas and is addressed to Agni. It begins with the line: *ut tudāman, grīkate*; and is thus described in the Anukramapī: *ut: aṣṭau, Parāgadāsaḥ*.

^b The hymn being designated by the name of the reputed author as in the case of the two khilas called Prajāvat and Jivaputra in v. 92. Cp. Rg¹-dhāna iii. 21. 4: *parākadāsasya vidhīm*, and iii. 22. 2: *parākadāso dveyārtham, &c.* See Meyer, op. cit., p. xxi, and Oldenberg, Prolegomena, p. 507.

25. The Sūryā hymn: RV. x. 85. Three forms of Uṣas.

119 The fourth stanza there is addressed to Mitra-Varuna^a, while the last but one (x. 85. 7) is addressed to Indra and Agni^b.

Sāvitrī and Sūryā^c are one and the same wife of Vivasvat,

मेवावदृष्टृक् तवास्मि hdr, मेवावदृष्टृक् चतुर्थो^d hm¹, मेवावदृष्टृकचतुर्थो^e / —चतुर्थेन्द्राण्युपोत्तमा r, चतुर्थेन्द्राण्युपोत्तमा hd, पंचम्येन्द्राण्युपोत्तमा m¹, पंचम्येद्री ततः परा bfk

^a It begins with the pāda *imām me mitravarunam* ^b It begins with the two pādas *anena brahmanāgye itam, agave candro na iditah* This makes the correction of *andragy* to *andragny* certain ^c Cp *Sarvānakṛmanī sāvitrī sūryā* On the three forms of Sūryā see BD ii 8-10, cp M M, RV² vol. iv, p. 27

120. who is praised as Vṛṣākapyāī and is called Uṣas. This Uṣas having divided herself into three, goes to the Lord of rays (*gopati = sūrya*).

एषा Am¹, ह्येषा bfk: —विमज्ज मेति hm¹r, विमज्जावेति fk, विमज्जावेति b

121. Becoming Uṣas before sunrise, Sūryā when midday reigns, and becoming Vṛṣākapyāī at the end of days, she goes down.

उषा: r¹r²fk, उषा hdm¹rb —पुरोदयात् b (=BD u 9), पुरादया f, पुरोदये hm¹r —मध्यदिने स्थिति hm¹r (=BD u 9) भूत्वा दिनादिपु b, भूत्वा दिनातिपु fk —भूत्वा वृषा^a hdm¹r, सुता वृषा^a bfk —^bयी च hm¹r, ^cयीति bfk —दिनस्त्रिष्ववगच्छति b, दिनास्त्रिष्वव गच्छति fr², दिनास्त्रिष्व गच्छति k, दिनास्त्रिष्ववगच्छति^d hr, ^eशीर्तेनी dm¹.

122. The first stanza here (x. 85. 1) addressed to Sūryā^a is stated to be connected with Satya, Sūrya, Rta and Soma; but with the following three stanzas (2-4) Soma as a plant is spoken of.

सूर्यतं^b hm¹bfk, सूर्यतुं^c r —सौर्यादाच hd, सौर्यादाच r, सूर्यादाच hm¹, सूर्यादाच fk —दृग्गच्छति bd, दृग्गच्छति r, पिहोच्छति bfk —त्वग्मिदच्छति hdm¹r, त्वचार्थति b, त्वचोच्छति f —^dश्रीपथि: hd, ^eश्रीपथि: r², श्रीपथ: r, श्रीपथ: b, श्रीपथ: fk. I have preferred the reading श्रीपथि: because of RV. x. 85. 3: सोमं मन्यते यपिवान् यत्सपिय-श्रीपथिम्

^a The *Sarvānakṛmanī* describes this hymn as *ātmodanātana*, and *Sadguruisiya* explains that the deity is Sūryā except where any other deity is specified.

123. But the stanza which comes next to these (5) clearly adores the moon (*candramas*), while with the eight (stanzas) 'The singer's' (*raibhī* : x. 85. 6-13) the evolutionary section (*bhāva-vṛttam*) for Sūryā^a is expressed.

The end of the *varga* is here marked by २५ in bf, not in hm¹k.

^a The pāda *sūryāyai bhāva-vṛttam* tu is identical with Rgvidhāna iii. 22. 3^c, where it is stated that a father should recite *sūryāyai bhāva-vṛttam* in order that his daughter may procure a suitable husband. This was, therefore, probably a regular designation of these eight stanzas in the Brāhmaṇa style (as *sūryāyai* here seems to be = *sūryāyāh*); cp. Meyer, Rgvidhāna, pp. xi and xxviii.

26. Account of the Sūryā hymn (continued).

124. The couplet 'When' (*yat* : x. 85. 14, 15) praises the Aśvins; the following (stanza) adores Sūrya (16); the seventeenth is addressed to the All-gods (17); the following one is addressed to Sun and Moon (18).

इष hdr, omitted in bfk.—सूर्यम् b, सूर्य - - म (वोतरार्चति) fk, सूर्य hdm¹r.—सौर्याचान्द्रमसी b, सूर्याचन्द्रमसी hdm¹rfk (this perhaps represents an original सूर्याचान्द्रमसी, with vṛddhi of the second member only).

125. Of the following (stanza : x. 85. 19) the first two verses are addressed to the Sun (19^{ad}), while the following two (19^{ed}) are to the Moon. Aurnavābha^a, however, thinks that in this couplet the Aśvins are praised.

प्रथमी hdm¹r, तु पूर्वो b, तु पूर्वो f.—और्णवानो hdm¹b, और्णवानो r.—125^{ed} (In addition to the preceding word परी and the following सूर्याचन्द्रमसी) is omitted in fk.

^a Cp. Nirukta xii. 1, where, according to some, the Aśvins represent Sun and Moon.

126. For those two (Aśvins) are traditionally held to be Sun and Moon, and Prāṇa (outward breath) and Apāna (downward breath); and these two may be Day and Night, (or) these two (may be) the Two Worlds (*rodasi*)^a.

अहोरात्रि hdm¹r, अहोरात्री bfk² : cp. अहोरात्रावित्तिके, Nirukta xii. 1.

^a The first, third, and fourth of these explanations are given in Nirukta xii. 1.

127. For these two permeate (*aśnuvāte*) the world with light and moisture; and they fare (*caratah*), each separately, to the south and the north^a.

अश्नुवते *hdm¹r*, व्युवते *b*, व्युश्नुवते *f*.—लोकान् *hdm¹*, लोकाञ् *r*, सर्वे *b*fk—
पृथक् पृथक् वरतो *b*, पृथक् पृथक् च वरतो *fk*, पृथक् पृथक् चैरतुर् *hdm¹r²*, पृथक् पृथक्
ते चरतु *r*.

^a This is evidently a paraphrase of RV. x. 85. 18 *pāreṣparam carato māyāḥ . . etas*.

B 128. Sūrya moves (*sarati*) among beings, or he instigates (*virayati*) them well (*su*): apportioning (*samdadhat*) all their functions (*kāryāni*) he goes among them in order to instigate (*īryatvāya*) them well^a.

सुवीरयति तानि वा *m¹*, सुवीरयतितानिष *b*, सुवीरः पतितानि वा *fk²*—सु
ईर्यत्या पात्यिष *m¹*, सु ईरयत्या पात्यिषु *b*, सु ईरयत्या पात्यिषु *fk²*—संदधत् *m¹*, संवदत्
b, स दधत् *fk*, स वदत् *r²*—128, 129 are omitted in A, but are found in *b*fk²*m¹*.—
The end of the *varga* is here marked by रई in *b*fk

^a This sloka is evidently based on Nirukta xii. 12, where *sūrya* is derived from *sariti* or *svavati* or *seiryati* (*sūryaḥ sariter vā svavater vā seiryater vā*). The BD follows the first and the third etymology *sarati*=*sariti*, *su virayati* and *su īryatva* (condition of one who is to be well instigated)=*seiryati*. With Yāska's *seiryati* cp his etymology (in Nirukta i. 7) of *ēira* from *ēirayati* (probably=*seiryati*).

27. Derivation of Candramas. Contents of RV. x. 85 20-30.

B 129. The Moon (*candramāh*) runs (*dīramati*) beautifully (*cāru*) or observing (*cāyan*), or (*uta*) runs as one worthy to be observed (*cāyanīya*); (or) the prior (member of the compound comes) from (the verb) *cam*; or (*atha*) he (*candra*) fashions (*nir-mā*) the aggregate of beings (*sam-elāni*)^a.

चाव द्रमति *b*, चाव द्रवति *fk²*, चाव द्र इति *m¹* (चाव द्रमति Nirukta xi. 5)—
वा चायन् *m¹b*fk, वा चायन् *r²*.—चायनी द्रमति वा चायन्चायनी द्रमुत्युत *b* (the *ha*
from वा चायन् is here repeated), चावनिद्रमुच्यते *m¹*, चावनिद्रमुच्यते *f*, चावनिद्रनु-
मुच्यते *kr²*. I am doubtful whether I have succeeded in restoring 129^b correctly—चमेः
पूर्वे *m¹* (चमेर्वा पूर्वे Nirukta xi. 5), चाम यव *b*, चमे सवे *k*, चमे यवे *fk²*.—समेतानि *r²*,
समेनाति *b*fk, समेनति *m¹*.—निर्मिमीतेऽथ चन्द्रमाः *m¹*, निर्मिमीते च चन्द्रमाः *b*,
निर्मिमाते च चन्द्रमोः *fk*, निर्मिमीते च चन्द्रमोः *r²*.

^a The above five etymologies of *candramas* are based on Nirukta xi. 5, where six derivations are given (1) *cāyan dramati*, (2) *cāru dramati*, (3) *cāram dramati*; (4) *cam*

(*dramati*): (5) *candro mātā*; (6) *cāndraṃ mānam asya*. The BD. adopts four of these (1, 2, 4, 5), adding *cāyaniyo dramati* which (if my emendation is correct) is only a modification of *cāyan dramati*. Thus Yaska's *ciraṃ dramati* (3) and *cāndraṃ mānam asya* (6) are omitted; the latter, however, is only a modification of *candro mātā* in a passive sense.

130. Now in the (stanza) 'Bright, with *Kimśuka* flowers' (*su-kimśukam*: x. 85. 20) (the seer) praises *Sūryā* mounting^a (the car of) her husband, and in the next distich (21, 22) the *Gandharva Viśvāvasu*.

०रोहतीं h m¹r b, ०राहसी f, ०राहसी k.—चिव h d m¹r, चाच b f k.

^a The fem. from the weak base, *ārohasīm*, is here perhaps used on account of the metre (cp. c. r. vii. 13).

131. With the (stanza) 'Thornless' (*anṛkṣarāḥ*: x. 85. 23) (the seer) here praises the wedded couple (*dampatī*) who have started (*yātau*)^a, but with the following five (24-28) the wife as she reaches the house (of her husband).

यी ती h d m¹r, चासी b, यासी f k.²

^a I have preferred the reading *yātau* to *yas tau*, because the latter is almost meaningless and *yā*^o might easily have become *yau* owing to the influence of the following *tau stau*^o; *yātau*, on the other hand, makes a very good sense (= 'having started for the husband's house'), as contrasted with the following *grhān prapadyamānām* ('reaching her husband's house'); cp. RV. x. 85. 23: *anṛkṣarā ṛjavaḥ santu pānthā yebhīḥ sakhāyo yanti no vareyam*.

132. And (in the next: x. 85. 29) they declare (that) the presentation by the bridegroom (*vara-dāna*) of (newly-married) wives (is expressed)^a. Then (30) the woman's garment, when indifference prevails (*vibhava sati*)^b,

वरदानं h d m¹r, रादार्यं f, परदाय b.—तत स्त्रिया b, ततस्त्रिभिर् h d r, तत स्त्रि m¹, तत स्त्रिदा f.—विरागस्य b m¹d, वर्वरागस्य h, निरागस्य f k.—विमवे h d m¹r f k, विमवे b.—Between the two pādas of 132, f k r (not A m¹ b) add the four pādas (thus giving five ślokaś to the *varga*):

यद्वध इति वाससः ।

तद्युक्तया तया सशर्मा निंदते¹ पत्युरेव च । ¹ f, निद्रिते r [निन्दते].

अगुत्तरा तृतीयस्य²

² r, तदीयस्य f.

—The end of the *varga* is here marked by २७ in b f k, not in h d m¹.

^a Cp. the words of RV. x. 85. 29: *parā dehi śālmulyaṃ brahmanyaḥ*. See on this, AGS. i. 8. 12. ^b I am doubtful as to the emendation and interpretation of this line.

28 RV x 85 31-43

133 (that is) except at the time of intercourse, is forbidden to be taken hold of (*harana*) by the husband^a

The stanza ' (The diseases) which ' (*ye* x 85 31) is destructive of consumption (*yaḥṣma*)^b, in the couplet 'May not' (*mā* 32, 33) (the seer) praises the waylayers

हरण hṛ ḥारण m¹ दारण fḥ दारण b — प्रतिविध्यते hḍm¹r प्रतिविध्यते b fḥ —
नाशिनो hḍkṣ नाशिनो m¹r नाशिनो b f — दुचे मा hḍm¹r दुचेन b k दचने f

^a In order to keep 132 and 133 separate in translation I have changed the construction the tak ng hold by the husband of the garment' &c — According to the Sarvanukramanī 29 30 are applied to release from the guilt of touching the wife's garment *dve vadhyasahsamaprasamocanyau* (see Śaṅkara's *śya*) According to the commentator Jagannātha they censure the touching of the wife's garment *vadhyasahsaprasānanda*
^b Cp Sarvānukramanī *pura yaktamanasīn*

134 But (the stanza) 'Rough is this' (*trstam etat* x 85 34) states what sort of man deserves (to receive) the bridal dress^a And various directions^b are given to her relations

वृष्टमेतदिति hḍ वृष्टमेतदिति m¹ त्रिष्टमेतदिति fḥ त्रिष्टमेतदिति b अष्टमे चदिति (I)
r — आशास्ते b fḥr आशास्ति Am¹ — घ्रातिभक्ष्या^a hḍm¹r घ्रातिभिक्ष्या^a b स्वादि
मिक्ष्या^a f आनिमिक्ष्या^a k r²

^a Cp the text of RV x 85 34 *śuryam yo brahma vidyāt sa id vadhyasara arhata*
^b Cp the text of RV x. 85 35 *afasanam vāsasanam alho adhivakarṣanam*

135 by the woman, who is bound^a And evolution^b (*bhavarvrtti*) is here told, in the following (stanza x 85 35)
B With the stanza 'I grasp thy' (*grbhnumi te* 36) as he then takes her hand, prayers for wealth

वदा hḍm¹r वध fḥ वध b — ते अघा हस m¹ त रिवा यो हस b fḥ r² (हस f) —
गृह्णथ धनाशिय m¹ गृह्णथशाशिय b गृह्ण धनमाशिय r² गृह्ण धनमाशिय fḥ — 135^a
and 136^a are found in b fḥr m¹ only

^a I have changed the active to the passive construction in order to separate 135 from 134 in translation. ^b Cp the words of the text *śuryayaḥ pafya rupanī* &c.

B 136 are uttered (by the husband) In the following (stanza x 85 37) are also prayers for her with the object of union

With the following (stanzas, the seer) utters prayers for the two both separately and together ;

परया m^1 , परयास् $b f k r^2$.— 0 शीवाशास्ते $h d r$, 0 शिवाशास्ते m^1 , 0 शीराशास्ते b , 0 शिग शस्ते f , 0 शिपःशास्ते $k r^2$.—ताभ्यां b , स्वाभ्यां f , तायां r^2 , ताम्यः $h d m^1 r$.—सहेव च $h d m^1 r$, सह क्वचित् $b f k r^2$.

B 137. in the triplet 'Having no evil' (*aghora* : x. 85. 44-46) for her (alone), in 'Together' (*sam* : 47) and 'Here' (*iha* : 42) respectively for both. 'Here for us' (*ā nah* : 43) is to Prajāpati; and 'Her here' (*imām* : 45) is addressed to Indra^a; the last (47) is to Brhaspati^b.

This śloka is found in $b f k r^2 m^1$ only. The MSS. have the first seven syllables of the second line in common, viz. आ नः प्रजापतेः प्रे, but $m^1 f k r^2$ complete it with the corresponding part of 138, viz. 0 मानाश्च यथारूपं विशेषतः (which makes the first pāda end in the middle of a word, and gives the second two syllables too many); b alone completes it differently, viz. (प्रे)मानेद्रावत्या वृहस्पतेः. The variations of the MSS. are: प्रेमानाश्च रूपं विशेषतः m^1 , प्रेमानाश्च यथारूपं विशेषतः $f k$ (0 शेषः f), प्रेमानश्च यथारूपं विशेषतः r^2 .—प्रेमा^c I take to be the first syllable of the preceding प्रजापतेः repeated by a clerical error and afterwards combined with the pratika इमान्.—The end of the *varga* is here marked by २८ in b , not in f .

^a The emendation *imām*, pratika of 45, and *atndrī* seem probable, as Indra is invoked in that stanza.

^b I have made the best I could of the last pāda from the reading found in one (b) incorrect MS. alone. *Antyā brhaspateh* can only be correct if the khila of one stanza beginning *āhravā* (which comes between RV. x. 85 and 86 and which forms the last stanza of the longer khila of six stanzas, printed in Aufrecht, p. 682) was regarded by the author of the BD. as the last stanza of x. 85. Cp. Meyer, *R̥gvidhāna*, p. xxi.

29. Remarks on the Sūryā hymn (concluded).

188. Now these wedding formulas are recited for men also, being connected with the priests (*ārtvijāh*)^a and with the institutor of the rite (*yājamanāh*) according to their respective form (and) their peculiarity (*viśeṣa*).

निगद्यन्ते $h d r$, निस्यन्ते b .—नृणामपि $h d r$, नृणामिह b .—आर्त्विज्या $h d m^1 r$, प्रार्त्विज्या b .—याजिमानाश्च b , यजमानाश्च $m^1 r$, यजमानश्च $h d$.—This śloka is omitted in $f k$ excepting the end, मानाश्च यथारूपं विशेषतः, which, in all the MSS. ($m^1 f k r^2$) but b , has been substituted for the corresponding part of 137; cp. critical note on 137, and observe that m^1 (which has these syllables here also) as well as $f k$ has the plural termination 0 manāh there.

^a I have corrected *ārtvijyā* of the MSS. to *ārtvijā*, as the former word could only be a neuter noun ('office of priest') while an adjective is necessary to correspond with

yajamānāḥ The adjective *ārtiṣya* occurs above, vii 83, where, it is to be noted, six out of eight MSS read *ārtiṣya*, cp critical note on vii 83

139. And in those stanzas here in which respectively (*praty-rcam*) deities are proclaimed, one should state the one mentioned (*tām*) to be the deity or should state that (the stanzas) are addressed to Nārāśamsa (*nārāśamsi*)^a.

प्रतिकीर्त्यन्ते *hdm¹r*, परिकीर्त्यन्ते *b*, कीर्त्यन्ते *fk²* — देवतायेह यासु याः *hdm¹r*, देवता तेषु सा भवेत् *b*, देवता तेषु भाववृत् *f*, देवता तेषु भाववृत्ततः *kr²*. — वदेता *hdm¹rb*, वदेता *r²r³*, वेदा ता *f* — देवतां तामु *hdr*, देवतां भु *b*, देव - - - तु *fk* — नाराशंसीद् *b*, नाराशी *fk*, नाराशंसीद् *hdm¹r*

^a On Nārāśamsi stanzas cp above, iii 164, cp RV x 85 ■ *raśbhāṣitā anudeṣi nārāśamsi nyocanī*

140. And they declare that these stanzas addressed to Usas^a form as a whole (*sarrathā*) a (hymn) concerned with evolution (*bhāvarvita*)^b; and in this hymn a verse (*pāda*) is also (thus) characterized with Sūryā^c.

औपसीः *b*, औपसाः *f*, उपसाः *hdm¹r*, उपसाः *d* — सर्वथा वेता *hdr*, सर्वथा वेता *m¹*, सर्व एवेता *bf* — भाववृत्तं *bfr*, वत्त *b*, वत्सं *d* — प्रपद्यते *hdm¹r*, निगद्यते *bf* — पाद-सिवाच *r*, पादासिवाच *hdm¹*. — The whole of 140 is omitted in *k*, and 140^d in *bf*

^a Sūryā being a form of Usas; cp above, vii 119-131 on the three forms of Usas, also ii 79

^b The eight stanzas x 85 6-13 have already been stated to have this character (*sūryayai bhāvarvitam*) ^c This seems to mean that both the hymn as a whole and in it in particular a single *pāda* have this character when Sūryā is mentioned in them The *pāda* meant is probably 35^c; cp above, 135 note ^b.

141. 'Away, indeed' (*vi hi*: x. 86) is a hymn addressed to Vṛṣākapi, for that brown (*lapila*) bull (*vṛṣan*) is Indra^a and Prajāpati: 'Indra is superior to all'^b.

असी हि *hdm¹bf*, असी तु *r* — युषा *hdm¹r*, युषः *bf* — 141^{ad} is wanting in *k*

^a Cp ii. 67, where Vṛṣākapi is also explained as *vṛṣā kapilāḥ*, and *m* stated to be one of the seven names of Sūrya or the celestial form of Agni. Cp. Max Müller, RV.² vol. iv, p 27 (var lect on RV. x 86) ^b The refrain of RV. x. 86, which is also quoted above, ii 67.

142. (The hymn) beginning 'The demon slayer' (*raśoḥaṇam* x. 87) is addressed to Agni. The following one, 'The oblation'

(*haviḥ* : x. 88), praises the three Agnis, this (terrestrial) one, and the Middle one, and Vaiśvānara^a who is that (celestial) one.

०दि चापेयं hdr, ०दि चापेये m¹, ०दि चापेयं r¹r¹r², ०दिरापेयं bfk.—वेद्यानरं च hdm¹r, वेद्यानरश्च bfk.—The end of the *varga* is here marked by २९ in m¹bf, by २८ in k, not at all in hd.

^a Cp. above, i. 67, on Vaiśvānara as the celestial form of Agni.

30. Deities of RV. x. 89-93. Story of Purūravas and Urvāśī.

143. And after (a hymn : x. 89) addressed to Indra^a (comes) the Puruṣa hymn (x. 90). With the last (stanza : 16) of (the hymn) addressed to Puruṣa the circumstances (*artha*) are told in which the Sādhyas divided him for the purpose of sacrifice.

ऐन्द्रं hd, ऐन्द्र m¹, इन्द्रं r, तथेन्द्रात् f, तथेन्द्रात् bkr².—तथा has probably been inserted because the pāda had become a syllable short owing to the contraction *cānya*.—पुष्यसूक्तं hm¹r, पीष्यं सूक्तं bfk² (पीष्यं S).—च अन्वया r, चान्वया hdbfk.—पीष्य bfk, पुष्यस्य hm¹r.—अमजन् r, अमजत् hdm¹, अमजत् bfk.

^a Or, according to A, 'There is (a hymn) addressed to Indra (x. 89) and (then) the Puruṣa hymn (x. 90).'

144. In the stanza addressed to Indra^a, 'He who gives zeal when imbibed' (*āpāntamanyuh* : x. 89. 5), Soma is clearly praised. Soma is praised either because he belongs to the same world or because he is (Indra's) companion.

ऐन्द्रां b, ऐत्यां f, ऐतां k, एतां r², अस्यां hm¹r.—सीमोऽच hm¹r²bfkr², सीमसु r.—144^c = i. 19^a ; i. 98^o ; v. 172^a (cp. Nirukta xi. 5).—144^cd and 145^ab are omitted in bfk, which have the following single line instead:

इन्द्रः प्राधान्यतो चाच क्षुतः सीमो निपातमाक् ।

^a I have preferred the reading *aindryām* to *asyām*, as the former seems to be supported by the *Sarvānukramanī*, which makes the express statement: *pañcany aindryāmī*.

145. Rathītara^a has said that in this (stanza) Soma is incidental (*nipātabhūj*); for in (hymns) addressed to Indra there is here (such) incidental mention. In 'Together' (*sam* : x. 91) Agni is praised by Aruṇa.

रथीतरो hdr, राथीतरो m¹.—ऐन्द्रो हि निपातोऽच Am¹, ऐन्द्रो ह्येय निपा-
तश्च bkr.

^a Cp v. 142, where Rāthītara (not Rathītara) is quoted as stating certain duties to be *rūṭabhaḥ*. The same authority is, therefore, perhaps meant here also, and the reading of m¹ may be the correct one.

146. 'Of your sacrifice' (*yajñasya vaḥ* : x. 92) are two addressed to the All-gods (92, 93); but in that which (comes) next, 'Forth these' (*prāte* : x. 94), Arbuda adores the Pressing-stone as if incarnate;

मेत इत्युत्तरं तु यत् hm¹r, मेति चाव्यं चकुत्तरम् b, मेति चाकूतकुत्तरम् f.—तथा-
सुंदश्च hm¹r, तथार्चुंदिश्च b, तत्रार्चुंदिश्च f

B 147. and with the two stanzas 'Forth this to Duhsima' (*prā tad duhśime* : x. 93. 14, 15) he (the seer) lauds the gift of kings^a.

^b Now in the days of yore the nymph Urvaśi dwelt with the royal seer Purūravas; and having made a compact (with him), she lived in wedlock with him.

147^{ab} is found in B and m¹ only—अप्सरासूर्वाशी पुरा hm¹r, अप्सरा उर्वशी परा b, अप्सरा उर्वशी परा f.—The end of the *varṣa* is here marked by ३० in hbfk, and by २० in m¹, not at all in d

^a There is no reference to this *dānastuti* in the *Sarvānukramanī* ^b The following passage (147^{cd}-153) is quoted by M M, RV.² vol. 1v, p. 31, cp Sadgurnāṣya's version, pp. 155-158, quoted by Śāyana in his introduction to RV. x. 95; Śāyana also quotes the SD version of the story. The present passage is translated in *Vedische Studien*, vol. 1, p. 256, by Geldner, who treats the whole story historically, pp. 243-284.

31. Story of Purūravas and Urvaśi (concluded).

148. And the Chastiser of Paka (Indra), being jealous of his cohabitation with her and of Brahma's^a (*paitāmaha*) and his (Purūravas') passion (for her) as if he (Purūravas) were Indra^b,

संवासम् hm¹r, संवादम् bkr¹r¹r¹.—अमुयम् hm¹r, अनिहम् b, अनिहम् f. k.—
इन्द्रवद्यापि तस्य तु hm¹r, लिन्द्रवद्यापि r¹r¹r¹r¹, इन्द्रव्योदितानि तु b, इन्द्रव्योदि-
तानि तु f k

^a Cp *Vedische Studien*, vol. 1, p. 256, note 2.

^b By usurping the rights of Indra.

149. said to the bolt at his side with a view to separating them: 'Destroy, O bolt, the alliance of these two, if you wish (to do) me a favour.'

स तयोस्तु वियोगार्थं m^1r , ०थे hd , स तयोस्तु विभागार्थं $r^1r^4r^6$, स तयोर्विप्रयोगार्थं bfk .—भिन्धि r , भिन्दि m^1 , भिद् r^3 , भिदि hd , भिष्व b , भिष्वि fk .—तयोरु hr^3bfk , (भिन्ध्य) नयोरु r .—वन्न hr , वन्न fk , यन्न b .

150. 'Very well,' said the bolt, and destroyed their alliance with its craft. Then bereft of her the king wandered about like one distracted.

भदिंत् b , भिदति hdm^1 , भिदति r , भेदी fk .—समायया b , ज्वमायया fk , (०ति) मायया m^1r , omitted in hd .—०हीनस्तु hm^1r , ०होषः सः b , ०हीनं स fk .

151. As he wandered, he saw in a lake the beautiful (*abhirūpām*)^a *Urvaśī*, as it seemed (*iva*), surrounded by five beautiful^a maiden friends at her side.

अभिर्हूपामिवीर्वशीम् hdm^1r , अभिर्हूपामयोर्वशीम् bfk (अधि^० f).—अभिर्हूपामिः hdr , अभिर्हूपा b , अभिर्हूपामिर् f .—पञ्चभिः पार्श्वतो वृताम् hm^1r , वृतां चतस्रभिः स्ततः b , वृतां (युत्तं f) चतस्रभिः स्ततः fk , ०भिः स्ततः r^2 .

^a In the light of the older form of the story in the *SB*, it seems probable that the original reading in both cases was *ātī-rūpā*, 'in the form of a swan,' and this conjecture is supported by the use of the words *saras* and *iva*. Geldner has made this emendation, as he translates 'in Schwanengestalt.'

152. To her he said, 'Come back.' But she sorrowfully (*duḥkhat*) answered the king, 'You cannot now obtain me here; in heaven you will obtain me again.'

तमाह पुनरेहोति hd , तमाह पुनरेहोति r , तामुपाह्वयतः प्रीत्या bfk , पुनराह्वयत प्रीत्या m^1 . *Mitra* combines both readings, adding a third *pāda*, so as to make the following two lines:

तमाह पुनरेहोति नेति सा त्वत्रवीनुपम् ।

तामुपाह्वयत प्रीत्या दुःखात्सा त्वत्रवीनुपम् ॥

—त्वयाद्येह hdr , त्वया ह्येह m^1 , तवेहाद्य b , तवेहाद्य f , तं चेहाद्य k .—मां पुनः hm^1r , मां नृप b , मां नृपा fk .—The end of the *varga* is here marked by ३९ in $hbfk$, not in m^1d .

32 Duties of RV x 96, 97 Story of Devāpi x 98

153 This reciprocal narrative (*ākhyāna*)^a in connexion with a summons (*āhvāna*)^b, Yaska^c considers a dialogue, but Śaunaka a story,

चाखातम् bkr चाखातम् Am¹

^a Cp the example given above, i 53 for 'narrative' *ākhyānam tu haye jāye* (x 95) Geldner translates as if the text had *pratyākhyānam ca*. ^b The *āhvāna* meant is probably that contained in the first stanza of x 95 *haye jāye vacamsi mīra kṛnava vacasi nu* ^c This view cannot be gathered from Nirukta v 13, x 46 47 xi 36

154 (that is, the hymn beginning) 'Ho' (*haye* x 95) The following one, 'Forth thy' (*pra te* x 96), is addressed to Indra 'Which' (*yāh* x 97) is (in) praise of Plants B In (its) employment this (hymn) of Bhiṣaj^a is applicable to the cure of consumption (*yakṣma*)

औपधीसव m¹r, औपधीसव b मुपधीसव f औपधीसव hd (औपधिसुति. S) —मिपजस्वितद् m¹, मिपजस्वितद् b, मिपजस्वितद् fk —154^{cd} is wanting in hdr, but is found in bkr¹ (and probably in Mitra's II MSS, though he has no note)

^a Cp Āṅgīkramani: x 45 *ya opadhī tu sukṛtasya ṛṣir alhāvano bhīṣaj*, see also Sarvanukramani:

155 ^a Now Devāpi, son of Rṣiṣena, and Śamtanu of the race of Kuru were two brothers^b, princes among the Kurus

येणमु hm¹r येणय b येणो हि f, येणे हि k —कीरव्यदेव hm¹r कीरव्यदेव b, कनीयादेव fkr² —भ्रातरौ bkr² p² Nirukta, भारती Am¹f

^a The following passage, vii 155 vii 9 is quoted in an old MS of Sadgurusāya and has been printed by me in the JRAS 1894 pp 22 24. It is also quoted down to vii. 7^{ab}, in the Nīlmañjarī on RV x 93 8 It has been translated Sagnetoffe p 130 by Sieg who has examined the whole story of Devāpi in its various versions pp 129-142 ^b As the present passage is clearly based on Nirukta ii 10 and *bhātarau* occurs there I have preferred this reading to *bhātarau*

156 Now the elder of these two was Devāpi, and the younger Śamtanu; but the (former) prince, the son of Rṣiṣena, was afflicted with skin disease

कनीयांश्चैव hm¹rp, यवीयांश्चैव b, वीर्यवाञ्च च fk.—तु ऋष्टिपेणसुतो rp, तु आष्टि-
पेणसुतो hdr³m¹, स्वाष्टिपेणसुतो fk, स्वाष्टिपेणसुतो b.

157. When his father had gone to heaven his subjects offered him the sovereignty. Reflecting for but a moment, he replied to his subjects :

राज्येन छन्दयामासुः प्रजाः hm¹rp, छन्दयेयुस्तत्तु राज्यं r¹r⁴r⁶, अवछन्दन् प्रजास्तं तु राज्ये bf, अवह - न प्रजास्तं तु राज्ये k, पर्यवन्दन् प्रजास्तं तु n.—गते गुरौ h, गते कुरौ m¹pd, गुरौ गते bfk, गुरौ मृते n.—स सुहर्तमिव m¹rbfkpn, सुहर्तमिव स h, सा d.—प्रत्यभाषत hrbfk, प्रत्यभाषयत् n.—The end of the *varga* is here marked by ३२ in bfk, not in hd.—The last pāda is repeated in b only.

1. Story of Devāpi (continued).

1. 'I am not worthy of the sovereignty: let Śamtanu be your ruler.' Assenting to this, his subjects anointed Śamtanu king.

The second line is omitted in n.

2. When the scion of Kuru had been anointed, Devāpi retired to the forest. Thereupon Parjanya did not rain in (that) realm for twelve years.

ततोऽभिषिक्ते कौरव्ये hm¹rk, अभिषिक्ते तु कौरव्ये b—तस्मिन्नाद्रे यतं समाः hm¹rb, राज्ये द्वादश वै समाः rk, राज्ये द्वादश वै समाः n(b), राज्यं तद्वाससाः समाः n, राज्यं तद्वाद्वासीः समाः n(m), राज्ये द्वादश वर्षाणि Nirukta. As the present passage is clearly based on Nirukta II. 10, I have preferred the reading राज्ये द्वादश to राद्रे यतं.

3. Śamtanu accordingly came with his subjects to Devāpi and propitiated him with regard to that dereliction of duty^a.

^a That is, in passing him over and anointing his younger brother.

4. Then, in company with his subjects, he offered him the sovereignty. To him, as he stood humbly with folded hands^a, Devāpi replied:

विम राज्येन hm¹rp, विम राज्ये च bfk, विम राज्य च r¹r¹r¹.—महं तु माञ्जलिस्थितम् r¹rk, प्रवणं माञ्जलिस्थितम् r¹, महं तु माञ्जलिं स्थितम् b, महं माञ्जलिस्थितम् bdr, प्रवक्षु माञ्जलिः स्थितः r¹r¹r¹.

^a Cp. above, v 76: sthitaḥ prakṛaḥ kṛtaḥjalāḥ

5. 'I am not worthy of the sovereignty, my energy being impaired by skin-disease; I will myself officiate, O king, as your priest in a sacrifice for rain.'

The end of the *oarya* is here marked by q in hm¹bfk, not in d.

2. Story of Devāpi (concluded). Deities of RV. x. 99-101.

6. Then Śamtanu appointed him to be his chaplain (*puro'dhatta*) and to act as priest (*ārtvijyāya*). So he (Devāpi) duly performed the rites productive of rain.

स यतनुः hm¹r, स कौरवः bfkpn.—स चास्य चक्रे hm¹rp, चकार सोऽस्य bkr²n.

7. And he sacrificed to Bṛhaspati with the stanzas, 'O Bṛhaspati, to' (*bṛhaspate prati*: x. 98. 1-3)^a.

B When with the second (stanza) of this hymn Jātavedas^b had informed him (*bodhite*)^c,

प्रतीत्युग्मिर् bfrn, प्रतीकस्त्रि p, प्रतीत्येत्द् Am¹.—चैव hdr¹r⁴r⁶m¹bfrn, चैवं r.—बोधिति m¹fr, बाधिति k, बोधितो b.—⁷cd and 8^{ab} are found in II and m¹ only.

^a The contents of the hymn indicate that the first three stanzas are connected with Bṛhaspati, while the following four are connected with the gods (cp. below, 9). ^b As a messenger of Bṛhaspati. ^c Sieg would read *bodhito*, agreeing with the subject (Bṛhaspati) in 8^{ab}: 'I, instructed by Jātavedas, will place,' &c.

B 8. 'I will place brilliant speech in your mouth^a: praise the Gods,'

then he (Bṛhaspati) being pleased bestowed on him (Devāpi) divine Speech; and therewith

आस्ते br, अस्ते(ति) fkr², अस्ते m¹.—द्युमतो m¹, ह्यमतिं b, द्युमतिर् fr, द्विमतिर् kr².—ततः Am¹p, इति B.—देवीं hm¹rb, द्वीवं fkrp.—च सः hm¹rp, तु सः bfrk.

^a The words of RV. x. 98. 2 only slightly modified: *dadhāmi te dyumatīm vācam āsan*.

9. he in four stanzas (x. 98. 4-7) sang (in praise of) the gods with a view to rain only, and Agni with the remainder of the hymn (8-12). The next hymn 'Whom?' (*kam*: x. 99) is addressed to Indra.

एव तु hm¹r, एव च bfrk.—अग्निं च hdr, अग्निं तु bfrk.

10. 'O Indra, stand fast' (*indra dr̥hya*: x. 100) is to the All-(gods); the following one, 'Awake' (*ut*: x. 101), is (in) praise of the priests^a: the application of rites (*vinīyoga*) is here proclaimed by setting forth the powers of these (priests).

परम् hm¹r, परा bfrk.—प्रकाशनेनेयां Am¹bfrk², प्रकाशने तेषां r.—The end of the *varga* is here marked by २ in m¹bf, not in hdk.

^a *Servānukramanī*: *ṛtvikstutir vā*; the option, according to Śaṅguruśiṣya, is owing to the statement of the BD. that this is a *ṛtvikstuti*, while the *Devatānukramanī* states that it is addressed to the All-gods.

3. Deities of RV. x. 102, 103. The Khila of Nakula.

11. 'Forth' (*pra* x. 102), Śākatāyana^a considers a narrative hymn: Yāska^b (thinks) that it is addressed to the Mallet (*drughaṇa*) or to Indra, but Śaunaka^c, that it is addressed to the All-gods.

प्रेतीतिहासमूक्तं तु Am¹, इतिहासं प्र ते मूक्तं b, इतिहासं प्रात मूक्तं f, इतिहासं प्रेति मूक्तं r², सेतिहासं प्रेति मूक्तं r².—यास्को द्रौघणम् hdm¹, यास्केन्द्रो घनम् (I) r, घणम् r⁴:r⁶, वाको द्रौघणम् b, वास्को द्रौघणम् f, वास्को द्रौघणम् kr² (द्रौघणम् S).

^a Cp. Geldner, *Vedische Studien*, vol II, p. 2. ^b See Nirukta ix. 23, where Yāska comments on RV. x. 102 9, beginning *drughaṇo drumayo ghanas. tatretihāsam acakṣate*.

12. By this (hymn) Mudgala Bhārmyasva in a contest overcame Indra and Soma, having yoked a bull and a Mallet belonging to Indra, to his chariot^a

आजावनेन hm¹r, आजावने तु fkr², आजीवन तु r¹—भार्म्यस्य SNir, भार्म्यास्य hdm¹, भार्म्यास्य r, भार्म्यास्य f, भार्म्यास्य kr², भार्म्यास्य b, भार्म्यास्य r²—वृषम् r¹r⁴b fkr² Nir, वृषम् hdm¹r (cp अपमेण S)—युक्ता ऐन्द्रं r, युक्तेन्द्र b, युक्त एवं f, युक्ता वैन्द्रं m¹, युक्ता वैद्रे hd

^a Cp Nirukta ix. 23 *mudgala bhārmyasva ṣar vrsabham ca drughaṇam ca yuktvā saṃgrāme vyavahityaājyaṃ juyāya*, cp also RV. x. 102 5 *tena mudgalaḥ pradhaṇe juyāya*. See Sarvānukramanī and Śadgururāṣya's metrical version of the story.

B 13. Apratiratha Aindra desiring victory when fighting in battle sang (the hymn).

'The swift' (*āśuḥ*: x. 103) is addressed to Indra: in the stanza 'Of those' (*amisām*: 12)^a the goddess Aprvā is praised.

युधन् r, युध b, यद्वा f, यद्वा k, यस्म m¹.—अयं kr, अय f, अयत् b—ऐन्द्रोऽप्रतिरथो S, ऐन्द्रो प्रतिरथं m¹r, औद्रा प्रतिरथं b f k—अप्वादेवो r, अप्वा देवो ह hdm¹, अप्वा देव् b, अप्वा देव् f, अप्वा दिव् k, (अपान्वा) अप्वादेवो S.—r³^{ad} is found in II and m¹ only.

^a This stanza is commented on by Yāska, Nirukta ix. 32, as addressed to Aprvā. Cp Sarvānukramanī and Śadgururāṣya.

B 14. The fourth (stanza) should be (regarded as) addressed to Brhaspati^a, as well as (the stanza) 'The great one' (*mahān*) in the hymn of Nakula^b.

Now there is a couplet addressed to the Maruts, 'Advance' (*preta*: x. 103. 13)^a, the (first stanza being) optionally addressed to Indra. (The hymn) which follows (begins) 'Brahma'^b.

चतुर्थी वार्हस्यत्वा hm^1r (= S), चतुर्थी वार्हस्यत्वा fk .—आवलप्रसहामिति r , नाकुलेत्यसहामिति b , नाकुलेत्यसहामिति f , नाकुले प्रसहामि च m^1 .— 14^{ab} is found in B and m^1 only.— $ब्रुचे$ तु मरुतः hr^2 , $दुचेति$ मरुतः m^1 , $ब्रुचेति$ मारुतः d , $दुचे$ च मरुतः r , $दुचक्षु$ मारुतः $fk r^2$, $द्वाचक्षु$ मारुतः b .—प्रेति ब्रह्मेति hdm^1 , प्रेति शर्वेति r , प्रीतिव्यद्री वै b , प्रीतिव्यद्री वै fk .—ब्रह्म चत्परम् bf , ब्रह्म वै परम् k , परमं तु यत् hm^1r .

^a That 14^{ab} is original is indicated by the recurrence of the words *catuṣkī bārhaspatyā* in the *Sarvānukramaṇī*.

^b This is the khila of ten stanzas by Nakula which immediately precedes RV. x. 104. It is thus described in the *Anukramaṇī* of the Kashmir collection: *brahma; dāsa; vāmadevya nakulas; saurī, gharmastutīr, bārhaspatyā, sāvitṛī (aṣṭīr); gharmaparā etās; sauryas cāndramasasyaś ca śeṣā, jagatyah*. The first stanza: *brahma jajñānaṃ prathamam purastāt* is quoted in AB. i. 19 and elsewhere (see Aufrecht's ed., p. 421). The third stanza, beginning *mahān mahī*, which mentions the name of Bṛhaspati, is also quoted in AB. i. 19 and AŚS. iv. 6. 3; it occurs in TS. ii. 3. 14^o. There can be little doubt that the *pratīka mahān* is the original of the corruptions in the MSS.

^c By this couplet must be meant the last stanza of RV. x. 103, and the first of the khila of two stanzas, beginning *asau yā senā marutaḥ* which immediately follows. RV. x. 103. 13 is described in the *Sarvānukramaṇī* as *antyā[aindrī] mārutaḥ vā*. The stanza *asau me* occurs in the SV. and the AV., and in VS. xvii. 47 it immediately follows *preta* (RV. x. 103. 13).

15. In it, at the beginning of the hymn, where no deity is specified (*anirukta*)^a, one stanza (1) adores the Sun, that which (begins) 'Unto' (*abhi*: 4)^b, Savitr, while the (first) four are closely connected with the Caldron (*gharma-parāḥ*)^c.

तचानिरुक्तसूक्तादावृगेका hm^1r , तचानिरुक्तवैश्वदेव्युचेका b , तचानिरुक्तवैश्वदेव्युचेका f .—धर्मपराद्यं r , धर्मपराद्यं $fk r^2 r^3$, धर्मं परा च m^1 , धर्मं पराद्यं hdb .—अनीति या $hdrb$, अनीतयः fk .—The end of the *varga* is here marked by ३ in bfk , not in hdm^1 .

^a In AB. i. 19. 1 *brahma* in this mantra is explained as Bṛhaspati. This stanza = AV. iv. 1. 1. The second stanza (*īyaṃ vaś pitre*) is described in the *Anukramaṇī* of the khila collection as *gharmastutīr*; it is = AV. iv. 1. 2. The third stanza (*mahān mahī* = TS. ii. 3. 14^o) has already been stated to be addressed to Bṛhaspati and is so described in the khila *Anukramaṇī*.

^b This stanza (*abhi īyaṃ devaṃ savitāram*) = AV. vii. 14. 1; VS. iv. 25; TS. i. 2. 6¹; SV. i. 464, is in the *aṣṭī* metre and is referred to in SB. xiii. v. 1¹¹ as an *atichandas* verse.

^c This agrees with the statement of the *Anukramaṇī* (*gharmaparā etāḥ*); it is also borne out by AB. i. 19. 1-4 and AŚS. iv. 6. 3, where all

these four stanzas are quoted, in the same order in which they occur in the khila collection as mantras to be repeated in the Pravargya ceremony (in which the *gharma* vessel is used)

4 Dentries of RV x 104, 105. Bhūtāmśa Kāśyapa RV. x 106

16 The six stanzas of the rest of the hymn (adore) Sun and Moon together^a

Now with the (hymn) which comes after this (beginning) 'It has been pressed (*asavi* x 104) Astaka^b praised Indra

भूतमेपस्य hm'r, *मेपसु bfk — सूर्याचन्द्रमखी सह hm'r सूर्याचन्द्रमखी श्रुति bfk

^a With regard to this khila on the form and contents of which we can now speak with certainty cp Meyer Rgvidhāna p xxi and Oldenberg, Prolegomena p 364 f

^b On Astaka cp Sadgurumya on RV x 104

17 The descendant of Kutsa, by name Durmitra^a, (saw) the hymn 'When, Glorious One?' (*Ida vaso* x 105) Sumitra may also be his name, (while) the other word (Durmitra) would express an attribute (*guna*)^b

कोत्स hm'r, चौत्स fk कोत्स b — कदा वसो hm'r कदा वसोत् bfk — मुनि चयिव नाम खाद् hdm'r¹r²r³ मुनिच इति नामाख्य bfk — इतस्तपदम् bfk *र पदम् hdm'r (cp u 73)

^a As to Durmitra cp Sadgurumya on RV x. 105 and Oertel The Jaiminiya version of the Dughajihvi Legend in the Transactions of the Oriental Congress of Paris Sect on Aryenne II 229

^b Cp Sarvanukramani *kautso durmitro namna sumitro gunatah sumitro va namna durmitro gunatah*

18 Now Bhūtāmśa Kāśyapa^a, being desirous of offspring, in days of old performed rites, for this most excellent of sages had not obtained any children

मवा खादित् hdm'r मवा वै स bf म वै स k

^a It is somewhat strange that Yāska in Nirukta xii 40 on RV x 106 should have the identical words *bhutanśah kāśyapa afusam* which are used in the Sarvanukramani to describe that hymn This looks as if some sort of Anukramani had already existed in Yāska's time

19 His wife said to Bhutāmśa 'I will bear as many sons as you wish (only) praise the gods in pairs'

इक्ष्मि hdm¹fk, इक्ष्मि b, इक्ष्मि r.—इक्ष्मि सुहि hdm¹b, इक्ष्मि सुहि r, इक्ष्मि सुहि fk.

20. Now all pairs came to him from desire of praise. Observing them he did so (praise them in x. 106): the Aśvins own the hymn (*sūktabhāgin*).

तमभ्युक्षु hdx, तमभ्युक्षु bf.—सर्वाणि इन्द्रानि hdm¹r, इन्द्रानि सर्वाणि bfk.—तान्य-
वेद्याय तच्च ह्म¹r, जातान्यवेद्य संचक्रे fkr², जातान्यवेद्य संचक्रे b.—The end of the
varga is here marked by ४ in hbfk, not in m¹d.

5. RV. x. 107. Story of Saramā and the Paṇis: RV. x. 108.

21. This same hymn (x. 106) is stated to be addressed to the Aśvins because of (their) occurrence (*bhāvāt*) at the end. For in this hymn the characteristic (name) of the deity does not appear till the last verse* (*pada*).

भावाद् hdm¹fk, भावाद् b.—च ह्य⁰ hdm¹rb, च ह्य⁰ fk.—प्रागन्याद् f, प्रागन्ये k,
प्रागन्या b, प्रागेत्याच hdm¹r.—दृश्यते पदात् b, दृश्यते पदात् fk, हि दृश्यते hdm¹r.

* Op. Nirukta xii. 40 (with Roth's Erläuterungen), where Yāska states that in this hymn the name of the deity is mentioned only once (*chalitga*).

22. Now with the hymn here following, 'There has appeared' (*āvir abhūt*: x. 107), Dakṣiṇā Prājāpatyā praised herself.

एव तुष्टाव hdm¹r, अभितुष्टाव bfk.—प्राजापत्याच hdm¹r, प्राजापत्याच bfk².

23. Some, however, say that the givers of sacrificial fees are here praised; and that, because they are the givers of sacrificial fees, liberal donors (*bhojāḥ*) are praised with four (stanzas)*.

दक्षिणानां च hdm¹r, दक्षिणानां हि bfk.

* That is, in RV. x. 107. 8-11 where the rewards of the *bhoja* are described. The option as to the deity expressed by the Sarvānukramanī with the words *dakṣiṇām taddātṛn vāstaut* is doubtless owing to the opinion of *eke* here stated.

24. There were demons called Paṇis who dwelt on the farther bank of the Rasā. These carried off the cows of Indra and hid them away carefully*.

रसापारनिवासिनः $h m^1 r$, सिन्धुपारनिवासिनः $b f k r^2$.—न्यगूहंश्च $f k r$, न्यगूहंश्च b ,
निगूहंश्च $h d m^1$, निगूहंश्च $r^1 r^4 r^6$.

* Cp. Sarvānukramanī: *panibhīr asuvair nīgūlka gāh*

25. Brhaspati saw (it was) thus; and having seen it he reported it to Indra. Then the Chastiser of Pāka (Indra) dispatched Saramā^a thither on a message.

तथापयद् $f k m^1 r$, तथा पयद् b , तथा पयाद् $h d$ —दूत्येऽयं $h d m^1 r^1 f k r^2$, दूती तु r ,
दूता b .—The end of the verse is here marked by ५ in $b f$, not in $h d m^1$.

* Cp. Sarvānukramanī: *anvayam saramam devafunim indrena pratītam*

6. Story of Saramā and the Pani (continued).

26. In the (hymn) 'What?' (*kim* · x. 108) the Pani demons interrogated her with the uneven stanzas^a, (saying) 'Whence (do you come)? To whom do you belong, fair one? Or what is your business here?'

किमित्यवायुजामिहा $m^1 f r$, किमित्यवामिहा $h d$, किमित्यवायुतामिहा b .—पणयो
ऽसुराः $h m^1 r$, पणयः सह $b f k$

* Cp. Sarvānukramanī: *ayyabāh panayo mītriyantah procah*

27. Then Saramā addressed them: 'I wander about as the messenger of Indra, seeking you and (your) stall and the kine of Indra who is asking for them.'

अयाव्रवीक्षाम् $h d m^1$, अया r , तानव्रवीक्षु b , खानव्रवीक्षु $f k$ —दूत्यिहो विचराम्यहम्
 $h m^1 r$, दूतीन्द्रस्य चराम्यहम् $b f$ (cp. RV. x. 108. 2 इन्द्रस्य दूतिर् . . चरामि)—व्रजं चा^a
 $h d m^1 f k$, व्रजाद्या^a r —निष्यन्ती $h m^1 r$, निहन्ती $b f k$.—गायिषेन्द्रस्य पृक्षतः f , गायिषे-
न्द्रस्य पृक्षति b , गाय त्रेन्द्रस्य पृक्षतः b , घैन्द्रोर्गायिष पृक्षताः $h d m^1$, ऐन्द्रोर्गायिष पृक्षति r .

28. On learning that she was the messenger of Indra, the wicked demons said: 'Do not depart^a, Saramā; be our sister here^b.

दूतीं ताम् $h d m^1 r$, ता दूतीम् $b f k$.

* With the words *mā gās tram*, cp. iv. 73: *mā apayās tram* ^b Cp. Oldenberg's
remarks, ZDMG, 1898, p. 414 f., on Oertel, JAOS., vol. xix, part II, pp. 97-103, who deals

with this legend from the BD. in connexion with the Jaiminiya Brāhmaṇa.—The wording of 28^{cd} and 29^a is based on RV. x. 108. 9: *svasāraṃ tvā kṛnavai, mā punar gā, apa te gavāṃ subhage bhajāma*.

B 29. Let us divide our share of the cows; be not unfriendly (*ahitā*) henceforth again.'

And with the last stanza of this hymn (x. 108. 11), as well as with the even ones throughout^a,

गवां m¹, चवां b, श्ववां fk.—माहिता ह m¹, मोहिता ह fk, मोहिताहे b.—29^{ab} is found in b f k m¹, not h d r.—सूक्तस्यास्त्यया चर्वा b, सूक्तस्यात्यया चर्वा fk, सूक्तस्य चान्त्यया चर्वा h m¹ r, सूक्तस्यान्तपद्य्या r¹ r⁴ r⁶.—युग्माभिस्त्विह h m¹ r, *भिद्येव b f, *भिद्येव k.

^a Cp. Sarvānukramaṇī: *sā tān yugmāntyābhīr . . pratyūcāṣṭe*.

30. she said, 'I do not desire either sisterhood (with you) or (your) wealth; but I should like to drink the milk of those cows which you are hiding there^a.'

पिवेयं h m¹ r b f, पिबामि r¹ r⁴ r⁶.—तु पयस् h m¹ r, पयसस् fk, पयस् b.—The end of the *varga* is here marked by ई in b, by १ई in fk, not at all in h d m¹.

^a Oldenberg (*loc. cit.*) would read *yās te*, 'which (cows) you have,' but all the MSS. have *yās tā*; and even though the cows are hidden, the *tā* might have a vaguely demonstrative sense='which you have hidden over there.'

7. Story of Saramā and the Panis (concluded).

31. The demons saying 'yes' to her, then brought her the milk. She having, from natural taste and greed, drunk the demons' milk—

पयस्ततः h m¹ r b, परस्ततः fk.

32. excellent, charming, delightful, stimulating strength—then again crossed the Rasā which extended a hundred leagues,

परं b m¹, पयः h d r³, वरं r, परं b f k.—संवचनं h d m¹ b, *सं वचनं fk.—ततः h m¹ r, च यत् b f k.—32^{ab} is repeated in b.—*विस्ताराम् h m¹ r, विस्तीर्णाम् b f k.

33. on the farther^a bank of which was their impregnable stronghold. And Indra asked Saramā, 'You have seen the cows, I hope?'

मुदुर्जयम् hdb, च दुर्जयम् r—^१द्रुह्य hm¹r, ^२द्रोऽय bfk

* That is, regarded from where Indra was

34. But she, under the influence of the demons' (milk), replied 'no' to Indra. He, enraged, struck her with his foot She then, vomiting the milk,

आमुरस्य hdm¹r अमुरस्य bfk—तु Am¹, हि B—कुदः b, कुद hdm¹r, कुद fk

35 went, trembling with fear, back again to the Panis. The Lord of bay Steeds* (Indra) on his car, by the track which followed her steps^b,

सा मयोद्विषा hm¹r, च मयाद्विषा fk, मावयाद्विषा b—पदगुसारिपदव्या hdm¹, पयसस्तस्य तद्वान्या fkb, पयसस्तस्य पदव्या r—इरिवाहन^१ hm¹r, सुखमज्ञसा fk, सुखमज्ञसा b—The end of the *carga* is here marked by ॐ in b, not in hdm¹fk

* Or, according to B 'easily and quickly'

^b Or, according to B, 'by her

vomiting of the milk,' which made a track

B Dashes of RV. x 109-120.

36. went and smote the Panis and brought back the cows

Now Brahmajāyā Juhū sang^a (the hymn) 'They spoke' (*te 'adān* x 109) addressed to the All gods

अघान च पणीन् hm¹rb, अघान पाणीन् fkb—गाय ताः hdr, ताय गाः bfk—^१देव तु hm¹r, ^२देव स्यात् br², ^३देव स्या fk—जामदग्न्यस्तयामियः hdr, प्रह्वजाया वृद्ध-
जंगी m¹bfkr² (जुहुर्जं^० r²)

* This is the reading of B, cp *Ārsunukramanī* to '*eadann sti euktasya brahmayajā juhūr munā* A's reading of the last pāda (37^{ab} being here omitted) means '(then come) also the Āpri stanzas of Jamadagni' (x. 110) This reading has the appearance of an abridgement of 37^{ab}

B 37, 38. After it follows the Āpri hymn of Jamadagni, 'Kindled to-day' (*samiddho 'dya* x. 110)

The Vairūpa seers simultaneously with the three hymns (x. 111-113) 'Ye Wise Ones' (*manṣiṇah* x. 111 1) sang to Indra as he set out against the Panis The following hymn 'Two caldrons' (*gharmā* x. 114) is addressed to the All gods. Some, however, think^a that here are praised

37. जामदग्निं b, यामदग्निं fkr², जामदग्निः m¹.—०दो यामो m¹, ०दो यामो b, ०दो यो प्री० f, ०दो यो प्रिय० kr².—37^{ab} is found in b fkr² m¹, not in h d r.—युगपद्दे व्रजन्तं तं h m¹ r, व्रजन्तं युगपत्सर्वे fkr², व्रजन्तं युगपत्सर्वे b.—वैरूपा ऋषयस्त्रिभिः h d m¹, वैरूपा ऋषयस्त्रयः r, वैरूपास्तं त्रिभिः परैः fkr².

38. मनोपिणः b fkr², निगोपिणं h d m¹ r.—सुतान् h d r, सुतं b, सुवं f k.

^a This word is taken from the next line.

39. the Gods and Indra, the Metres, and the Middle Agni. The seer Upastuta uttered (the hymn) 'Wondrous' (*citraḥ*: x. 115) which is addressed to Agni.

• जगादर्पिर् h m¹ r, ददर्शर्पिर् b f k.

40. 'Drink' (*piba*: x. 116) praises Indra; 'Not' (*na*: x. 117), Food. The next (x. 118) is demon-slaying (and) addressed to Agni. 'So, indeed' (*iti vai*: x. 119) is addressed to Laba^a. 'That' (*tat*: x. 120) is addressed to Indra: the Āptyas are incidentally mentioned in the sixth (stanza).

राक्षोघ्नमियम् f k, राक्षोघ्नमियम् b, रक्षोघ्नमियम् h m¹ r (आयेयं राक्षोघ्नम् S), आयेयं तु परं ततः r¹ r⁴ r⁶.—जावम् g, जाचम् b f k, जवम् h d, तावद् r.—आप्याः r, आप्या h d m¹, आया f, दाया k, आय b.—पष्यां m¹ b f k r, पष्या h.—निपातिताः h m¹ r, च संसृता b, च संसृतः fkr².—The end of the *varga* is here marked by ८ in b f k, not in m¹.

^a 40^a is quoted by Śaṅguruśiṣya on RV. x. 119; cp. Ārṣānukramapī x. 53^{cd} also quoted by Śaṅguruśiṣya, whose reading differs from that of the published text.

9. Deities of RV. x. 121-129. Three khilas.

41. Then (comes ■ hymn) addressed to Prajāpati (x. 121), one to Agni (x. 122), one to Vena (x. 123) in succession. 'To this our' (*imaṃ naḥ*: x. 124) is (in) praise of Varuṇa, Indra, Agni, Soma^a.

संस्रवः h m¹ r³ b f k r², संसृतिः r.—वरुणेन्द्राभिसोमानाम् h m¹ r b f k, सोमाभिवरुणानां तु r¹ r⁴ r⁶.—इमं न h m¹ r, त्विमं तु f k, त्विमं तु b.

^a Cp. Sarvānukramapī: *agni-varuṇa-somānām . . . aindry uttamā*.

42. Now the four stanzas here at the beginning of the hymn (x. 124. 1-4), Agni sang in praise of himself^a; but Soma is

praised with the sixth (6) and with the ninth in three verses (9^{abc})

चतस्रस्त्वच hm¹r, चतस्र इति bsk—सोमसु hm¹r, सोमस्य fk, सोमस्य b—पय्या च hm¹r, पय्या तु bsk—नवम्या hm¹r², नवम्या bskr², नवम्याम् r.

* According to this, Agni is seer and deity of RV. x. 124 1 4, while, according to the Sarvānukramanī, Varuna and Soma are seers of 1 as well as Agni.

43 But the remaining three (x. 124 5, 7, 8) are addressed to Varuna^a, while the last verse (9^d) is addressed to Indra alone^b. 'I' (aham. x. 125) is a hymn to Vāc. To Aryaman, Mitra, and Varuna belongs

तिष्ठ m¹br तिष्ठ fk, तच्च hdr²—इन्द्रमेवोत्तमं पदम् hdm¹, इन्द्रमेवोत्तम पदम् r, इन्द्रमेवोत्तमो जगो bskr² (r²?)

^a The Sarvānukramanī makes no specific statements about RV x. 124 5-8 simply remarking *sista yathānupatam* ^b According to the Sarvānukramanī the whole of 9 is addressed to Indra *andry uttamā*

44. 'Not him' (na tam. x. 126)^a. The following hymn is to Rātri (x. 127) That which (begins) 'To me' (mama: x. 128) is addressed to the All-gods. The hymn addressed to Lightning 'Obeisance to thee' (namas te)^b is a benediction. But that which follows,

रात्र्याः hm¹r, रात्र bsk—विद्युत hdr, विद्युत b, विद्युते fk—आशीर्वादः bsk, त्वा-शीर्वादः hm¹r—यत् hm¹bskr², तत् r

^a According to the Sarvānukramanī this hymn is addressed to the All gods; but as the three names Aryaman, Mitra, Varuna occur in all the stanzas of the hymn but the last, the statement of the BD is more exact. ^b The two khilas which come at the beginning of the fourth adhyāya in the Kashmir collection, and precede RV x. 128, are here passed over. The first consists of one stanza only, beginning a *yasmaṁ dēvatāya*. The second consists of four stanzas, beginning *ā rātri pāṭhikam*, and corresponds to the first four stanzas in Aufrecht's xix. After RV x. 128 comes a third, which consists of a single stanza, beginning *urāścāva indrya amāto karūmate*, and corresponds to the first stanza of Aufrecht's xx. Then comes the Lightning hymn of four stanzas, beginning *namas te astu vidyate* referred to above. Next follows a long khila of forty stanzas, beginning *yām kalpayanti* no 'rayaṁ and described in the accompanying Anukramanī with the words *yām catvāṁśat, pratyān kṛtya-nāśanam asik, paṇktyantam*. It is mentioned by its pratika *yām kalpayanti* in Rgvidhāna iv 6 3 and described there, iv 8 4, as *kṛtyā sukṛtam*, quoted also in Kauśika Sūtra xxxix. 7 (cp Bloomfield, Atharva veda, SDE, xlii, p 602, on AV. x. 1) Cp Meyer, Rgvidhāna, pp xxv, xxv, Oldenberg, Prolegomena, p 506 f

45. '(The spell) which our foes prepare' (*yām kalpayanti no 'rayaḥ*), is destructive of sorcery^a. 'Bestowing length of life' (*āyusyam*)^b is (in) praise of gold for oneself^c. 'Neither non-being' (*nāsat*: x. 129) is to Parameṣṭhin.

नोऽरयः hdm¹r, न इति b, नति f, नति k. — कृत्वा^a m¹r, कृत्वा h d, कृत्वा b f k. — नाशनात्मनः hdm¹r, दैवतमुच्यते b f k. — नासयत् h d r, नासयत् f, नासय b, नेति यत् r¹r⁴r⁶, नाशयत् k. — The end of the *varga* is here marked by Q in b f k, not in m¹.

^a The same description, *kṛtyānāśanam*, in the Anukramanī of the khila collection. In AV. Parīṣiṣṭa 34. 2, this and other hymns of the same character form the *kṛtyāgaya*, and are described as counteracting sorcery, *kṛtyāpratiharāṇāni*. ^b This khila immediately follows *yām kalpayanti* in the Kashmir collection. It is described in the accompanying Anukramanī as *āyusyam*: *daśa*; *dākṣāyanāḥ* . . . *hiraṇyātmasutīḥ*. Its ten stanzas (there is a lacuna in the first) agree with Aufrecht's xx. 2-11; cp. Oldenberg, Prolegomena, p. 506, note¹. This khila is also mentioned in the Ṛgvidhāna iv. 9. 1: *āyusyam āyurvarāṇāṃ sūktam dākṣāyaṇam*; cp. Meyer, p. xxiii. ^c The expression used in the khila Anukramanī, *hiraṇyātmasutīḥ*, seems to mean 'self-praise in connexion with gold.'

10. Deities of RV. x. 130-137.

46. They call this (hymn) evolutionary (*bhāvaṃvṛtta*); also the next^a, 'The sacrifice which' (*yo yajñāḥ*: x. 130). 'Away' (*apa*: x. 131) is addressed to Indra; here, however, the fourth and the fifth (stanzas: 4, 5) are traditionally held to be addressed to the Aśvins.

युते hdm¹r, च या b f k r².

^a Cp. Ṛgvidhāna iv. 9. 2: *bhāvaṃvṛtte pare sūkte*.

47. 'The sacrificer' (*ijānam*: x. 132) is addressed to Mitra-Varuṇa; in the first stanza Heaven and Earth are praised in the (first) hemistich (1^{ab}), and the Aśvins in the next (1^{cd}).

भूमिश्च hm¹r, पूषा च b f k r². — अश्विनौ चोत्तरे ततः Am¹, अश्विना उत्तरेण तु b f k r².

48. 'Forth, well' (*pro su*: x. 133. 1) are two (hymns) addressed to Indra (133, 134); but the stanza 'Never, O Gods, do we transgress' (*nakir devā minīmasi*: x. 134. 7) is addressed to the All-gods^a. In the (hymn) 'Under which tree' (*yasmin vṛkṣe*: x. 135) the celestial Yama is praised.

मो धेनुः hbf, मो धेनु m¹r. — *देव्युक् तु hma¹r, *देव्युक्तात् b, *देव्युक्तात् fk —
 दुस्थानः m¹, दुस्थान hdbf, *स्थाने kr

* The *Sarvānukramanī* has no statement about this stanza.

49. The hymn 'The Hairy One (bears) Agni' (*keśy agnim.* x 136) is addressed to the Hairy Ones^a; in that which follows, 'And, O Gods' (*uta devāh.* x 137)^b, the first stanza (1) should be (regarded as) to the Gods; the following triplet (2-4) has Vāta as its god.

केश्यपि r, केश्येपि hd, केश्यापि b, केश्यापं f — केशिनं bfk, केशिनः hdm¹r (केशिनं S) — उत bf, उद् k ह्युत hdr, ह्युत m¹ — देवानामव चाया स्याद् A, अगाया तव देवाना B — वातदेवमुचः परः B, वायव्यमुच उत्तरः A. As the text of the RV names Vāta in these stanzas, not Vayu, and the author of the BD. = likely to have followed that text, I have preferred the reading of B

^a The reading *keśināh* would mean, 'is addressed to the Hairy One', but as the *Sarvānukramanī* has *keśinām* and Śāyana (on x. 137 r) has the explanation *agnisurya-rāyadevatākam*, I have preferred to read *keśinām* as referring to the 'Three Hairy Ones' (cp above, i 95)

^b The *Sarvānukramanī* gives no details about this hymn, describing it simply as *vaśvadevam*

50 The stanza 'May they protect' (*trāyantām.* x 137. 5) is addressed to the All-gods, but the remainder (of the hymn) that follows (6, 7) has the waters as its divinity. This (hymn) may be considered as containing universal remedies or as destructive of infirmity.

*देव्युक् तु hdr, *देव्युक् m¹, *देव्युक् स्यात् b, *देव्युक्ता (स्यम्) f — *देवतः hm¹b, *देवतः r, *देवत fk — परः hma¹r, ह्युतः br², ह्युतः fk — स्यादेतद् hr²m¹, स्याद्दि तद् r, भूक्त स्याद् bf — विद्यमेवम् hdbf, विद्यमेवम् fk, वैद्यमेवम् m¹. — रपसो वा विनायकम् hm¹r, रपसयापनोदकम् bfr². — The end of the *varga* is here marked by १० in b, by १ in fk, not at all in dm¹.

11. The khila 'Bhūmih' Deities of RV. x. 138-142.

51. The following hymn, 'The Earth' (*bhūmih*)^a, is addressed to Lakṣā^b. The next hymn, 'Of thee' (*tava*: x. 138), is addressed to Indra. In the (hymn) 'Sun rayed' (*sūryaraśmih* x 139) the first triplet (1-3) is addressed to Savitr.

लाचं bfk, लाचा hdm¹r.—त्वस्मिन् hm¹r, तस्म b, तस्मा fk.

^a This kṛiṭa, consisting of seven stanzas and beginning *bhūmīr mātā, nabhaḥ pītā, aryamā te pītāmahāḥ*, follows *yām kalpayanti* in the Kashmir collection. The pratika of RV. x. 138 immediately following its last stanza indicates that its position is between RV. x. 137 and 138.

^b *Lākṣmī* has been mentioned twice before, i. 129 and ii. 84. The reading *lākṣam*, not *lākṣā*, must be the correct one, as the BD. never mentions the deity in the nominative case.

52. Now his own self is indirectly (*parokṣa*)^a praised by Gandharva in the next triplet (x. 139. 4–6): he is spoken of incidentally either as Indra or Sūrya^b.

परोक्षु hm¹r, परोचं तु bfk²r.—वैय hm¹r, वैय b, वैव fkr².

^a That is, in the third person. ^b Indra is mentioned in 4 and 6, and Sūrya in 4. The *Sarvānukramanī* has no reference to these two deities.

B 53. In this hymn (x. 139) these three deities only are celebrated^a. Now 'O Agni, thine' (*agne tava*: x. 140) is addressed to Agni; that which follows, 'O Agni, to (us)' (*agne aha*: x. 141)^b,

प्रकीर्तिता: bfk²r, तु कीर्तिता: m¹.—तवे त्वये bfk²r, तवत्वये m¹.—चत्परम् m¹f, तत्परम् b, चत्पराम् kr.—This śloka is found in B and m¹ only.

^a That is, Savitṛ, Indra, Sūrya. This line, which seems redundant even here, occurs twice again in B (after 59 and 79^{ab}); but this is the only position in which it might be genuine.

^b This line, as giving the pratikas of x. 140, 141, which seem almost necessary, may be original; in that case the beginning of the next line, *agneyaṁ vaiśvadevaṁ ca*, must have a different sense from that required in A. See note ^a on 54.

54. is addressed to Agni and to the All-gods^a. Now in the (hymn) 'This' (*ayam*: x. 142), the four Śārṅgas, as seers of couplets (*durcāḥ*), adored Agni severally^b.

च अयम् m¹r, चायम् hd, वायम् b, (वैद्यदे)वायं fk.—तु दृचा: m¹r, तु दृचा: r³, उदृचा: hd, तु यदृचा: b, तु यदृचा: f (दृचा: s).—अग्निम् r, पिम् MSS.—The end of the *varga* is here marked by ११ in bfk, not in hdm¹.

^a If 53^{cd} is not genuine, these words would mean: 'There is then a (hymn) addressed to Agni (140) and one to the All-gods (141)': cp. BD. vii. 143, note ^a. This would be in agreement with the *Sarvānukramanī* which describes 141 simply as *vaiśvadevaṁ*. On the other hand, as a matter of fact, Agni alone is mentioned in the first and the last

stanzas of this hymn, and many gods in 2-5 ^b That is, each with a complet Cp. Sarvānukramanī: *ayam asṭau, dervāh śāragāh . . . āgneyam*; and see Śaṅgurunīśya's explanation of *deva* as 'seer of two stanzas'

12. Deities of RV. x. 143-154. Khila: Medhāsūkta.

55. The (hymn) 'Him indeed' (*tyam cit* · x. 143) is addressed to the Aśvins. 'This' (*ayam* x. 144), following after that, is addressed to Indra 'This (plant) I dig' (*imām khaṇāmi* · x. 145), the hymn which Indrānī herself sang,

ततः परम् *hm¹r*, अतः परम् *bfk*.—यस्त्वयम् *bm¹r*, यस्त्वयम् *hdfk*.

56. they declare to be an esoteric (*upanishada*) evolutionary (*bhāvavṛtta*)^a hymn of six stanzas
B Now in (this) hymn she (the seer) praises the potent herb *pāthā*^b with its extended leaves^c.

मूले *hm¹r*, पङ्के *fk*, यङ्ग *b*—प्रचक्षते *hm¹r*, वदन्ति तु *bfk*.—उत्तानपर्णी पाठा तु *m¹*.
उत्तानपर्णी पागम *b*, उत्तरानपर्णी पाठा तु *fk²*.—महीपथिम् *bkr²*, महीपथि *f*,
महीपथीम् *m¹*—56^d is found in B and *m¹* only

^a Cp. above, II. 120, 121, v. 87 &c. The term seems to be applied to this hymn as it contains spells connected with wives. Otherwise the expression is used of hymns which are more directly evolutionary, that is, connected with birth or cosmogony. The Sarvānukramanī has no reference to this, but speaks of the hymn as *upanishat* (Śaṅgurunīśya *upanishat-samyakam*) ^b As the name of a plant the word *pāthā* seems hitherto to have been noted by the lexicographers only. But the Rgvidhāna, in referring to this hymn, has three times (iv 11. 3, vi 1. 4) the form *pāthā*, which also occurs in AV II 27 4, and this was perhaps the original form here ^c The word *uttānaparṇā*, as an attribute of the herb, occurs in RV x 145. 2.

B 57. Now the last stanza (x. 145. 6) is intended to win the love of a husband, while the rest are meant to repel a rival wife^a

'O Aranyānī' (*aranyānī* · x. 146) is (in) praise of Aranyānī. The next two (beginning) 'Faith' (*śrat* · x. 147, 148) are addressed to Indra.

पतिसंवन्नी *b*, पतिसंवन्नी *fk*, पतिसंवन्नी *r²*, पतिं संवन्नी *m¹*.—त्यन्त्याः *b*, त्यन्त्याः *fk*, त्वं पान्याः *r²*, त्वं पान्या *m¹*.—सपत्यपनोदिकाम् *m¹b*, सपत्यपनोदिकाम् *fr²*, सपत्यपनोदिकाम् *k*.—अदुत्तरे *b*, अदुत्तरे *d*, अदुत्तरे *m¹r*, अदुत्तरे *bfk*.

^a The Sarvānukramanī has *sapatnibādhānam*, with which expression cp. Rgvidhāna IV. 12. 3 *sapatnīm bādhatē tena*

58. 'Savitṛ with bonds' (*śavitā yantraiḥ* : x. 149) is addressed to Savitr. 'Enkindled even thou art fanned' (*śamiddhaś cit śam idhyase* : x. 150) is addressed to Agni. 'With faith' (*śraddhayā* : x. 151) is addressed to Śraddhā. After that follows the hymn of Wisdom (*medhā-sūkta*)^a.

मेधासूक्तमतः परम् b fkr, मेधां मेधीत्तरं तु यत् hdm¹.

^a This is the khila which in the Kashmir collection comes next after *bhūmih*. It is there identical in form with Aufrecht's xxii, except that the last two stanzas are in inverted order. It is mentioned in the *Īgvidhāna*, iv. 14. 1, by the name of *medhāsūktam*. Cp. Meyer, p. xxii, and Oldenberg, *Prolegomena*, p. 507.

59. The (hymn) 'May the Father come' (*ā sūr etu*)^a is addressed to Agni. Then follow two (152, 153) addressed to Indra (beginning) 'A ruler' (*śāsaḥ* : x. 152. 1). The (hymn) 'Soma for some' (*soma ekebhyaḥ* : x. 154) they declare to be evolutionary.

आदि यमासुरित्यस्माच्च hdm¹r, आदि यं स्वासुरेस्वितं k, अदि स्वासुरेस्वितं b f.—छास MSS. and r.—प्रचक्षते hm¹r, वदन्ति तु b fkr².—59^d=56^b.—The end of the *varga* is here marked by १२ in b fkr, not in hdm¹.

^a This is the khila which in the Kashmir collection immediately follows the *Medhā-sūkta*. Its position immediately before RV. x. 152 is indicated by the *pratika* of that hymn being added after the last stanza. Consisting of seven stanzas composed in the last seven *atichandas* metres, it is thus described in the accompanying *Anukramaṇī*: *ā sūs : sapta ; ātharvaṇas subhēṣajaḥ ; āgneyaṇi ; prakṛtiḥ, kṛtīr, ākṛtīr, vikṛtis, samkṛtīr, abhikṛtīr, utkṛtayaḥ [utkṛtīḥ]*. The RV. *Prātiśākhya* remarks (xvi. 25) that these seven metres are found, not in the RV., but only in *Subhēṣaja* (explained by Uvaṭa = the name of a seer). On this Weber, *Indische Studien*, vol. viii, p. 132, observes: 'Welcher Text damit gemeint sein mag, ist einstweilen nicht klar, da die dafür angeführten Belegstellen als solche nicht nachweisbar sind.' There is no longer any doubt as to what text is meant. The *Gopatha Brāhmaṇa*, v. 23, refers to these seven metres as *saubhēṣaja*, 'derived from *Subhēṣaja*,' that is the seer who composed these seven khila stanzas. Both the khila text (*ā sūr etu parā-udatāḥ*) and the *Anukramaṇī* (*ā sūs*) have *ā*, which appears as = in all the MSS., probably in part owing to the metre, and in part to misunderstanding of the form. *Sūh* is used of Agni in RV. i. 146. 5.

13. Deities of RV. x. 155-159.

60. 'O Arāyī' (*arāyī* : x. 155) is destructive of bad luck^a: in the couplet there 'Driven away' (*catto* : x. 155. 2, 3) *Brahmaṇaspati* is praised either as the chief deity or incidentally;

तत्र hm¹r, चव fk, यव b—इति द्वृचे hdr, इति तु द्वृचे m¹, इति त्वृचे bfk—Before 60, bfm¹r insert the following śloka—

शीनको वैश्वदेवं तु मन्यते शाकटायनः ।

मुक्तेऽस्मिन्देवतास्त्रिस्त एता एव प्रकीर्तिताः ॥

The second line has already occurred as viii 53^{ab}, where it is appropriate, while here there is nothing to which 'these three deities' can refer. It occurs over again after 79^{ab} in several, if not all, the B MSS. With the first line cp. viii 11^{cd}.

* The *Sarvānukramanī* has the same expression, *alaksminīknam*, cp. *Āgvidbhāṣa* iv. 15 2: *alaksminādanārtham*

61. and Indra (is praised) in the (stanza) 'When' (*yat* . x. 155. 4), the All-gods in the stanza 'Around' (*pari* . 5). And the (hymn) 'Agni' (*agnim* x. 156) is addressed to Agni. 'Now these indeed' (*imā nu lam* . x. 157) is addressed to the All-gods.

इन्द्रं वैव hdm¹r, इन्द्रं वैव bfk—वायिम hdr, स्वयिम bfk²

62. Indra^a is, however, here predominantly praised along with the All-gods, and the Ādityas and the Maruts. For (the hymn) evidently has this character^b

प्राधान्यतस्त्वच hdm¹r, प्राधान्यतो वाच b, प्रधानतो वाच fkr².—सह कुतः hm¹r, च संकुतः bfk.—महन्निस hdbk, महन्निस r.

* The *Sarvānukramanī* simply describes x. 157 as *caśvedevam* without any reference to Indra. ^b This pāda occurs in four previous passages . iii 76, iv 18; v. 87; vi 94

63. Now 'May us the Sun' (*sūryo naḥ* : x. 158) is addressed to Sūrya; but as to the (hymn) 'Aloft that' (*ud asau* : x. 159), Paulomī in it lauds her own virtues and (those) of her co-wives

सीर्यं तु hr, सूर्यं तु m¹, सीर्यं स्वाद् b, सीर्यं स्वा fk—यत्वेतद् m¹r, यत्वेतद् hfb, य स्वतद् k—स्वान्गुणाम् m¹r, स्वा गु° hd स्वगुणां bfk—तत्र hfb, तत्र r.—च शंसति hm¹bfk, प्रशंसति r—The end of the *varga* is here marked by 93 in bfk, not in hdm¹

14. Deities of RV. x. 160-164. The seer Kapota Nairṛta.

64. 'Of the potent' (*tvīrasya* : x. 160) is addressed to Indra. 'I release' (*muñcāmi* : x. 161) is a remedy destructive of consumption (*yaḥṣma*). This hymn of Prājāpatya's^a is spoken of as destroying 'royal consumption' (*rāja-yaḥṣma*)^b.

भेषजं hm¹r, भेषजं fk, omitted in b.—राजयक्षहृषं m¹, °हनं hdbfkr.

^a The seer of this hymn is stated by the Ārṣānukramanī and the Sarvānukramanī to be Prājāpatya Yakṣmanāśana. ^b The hymn is described in the Sarvānukramanī as rājayakṣmaghnam.

65. Yāska considers that the hymn is addressed to Indra-Agni; some, that it is addressed to the divinities expressed by name^a. Now as to the (hymn) 'With the prayer' (*brahmaṇā*: x. 162), it is said to be demon-slaying and addressed to Agni^b.

लिङ्गोक्तदेवतम् hm¹rbs, °देवतम् fk.—राजोद्वापेयमित्युक्तं f, राजोद्वापेयमित्युक्तं b, रजोद्वापेयमित्युक्तं hm¹r²r²k (cp. v.r. on viii. 40), यर्मसंस्ववसंयुक्तं r.—यत्वेतद् m¹f, यत्वेतद् hrk, यत्वेति b (cp. v.r. on viii. 63).—°ह्ययेति तु hm¹r, °ह्ययेति च bk, °ह्येति च f.

^a 65^{ab} is quoted by Śaṅguruśiṣya on RV. x. 161.

^b Cp. above, viii. 40.

66. This is also recognized (*dr̥ṣṭam*) as a consecrating prayer for children issuing from the womb (*sravatām*). 'Vena saw that' (*venas tat paśyat*)^a is addressed to Vena. 'From the eyes' (*akṣībhyām*: x. 163) is destructive of consumption (*yakṣma*)^b.

66^{ab}=v. 87^{ad}.—चेतद् m¹, चैनं b, चैवं fk.—चैनं तु वेनस्तत् पश्यत् hdr, भाववृत्तं परं चेतद् Bm¹ (चेतद् m¹, चैवं kr², चैनं b).

^a This is the khila of three stanzas which comes before RV. x. 163. It is described thus in the Anukramanī: *venas: tycam; veno; dhāvaṣṭtam tu*. The reading of B refers to this khila less definitely by the latter description. ^b Cp. *yakṣmaghnam* in the Sarvānukramanī.

67. 'Depart' (*apehi*: x. 164) is destructive of evil dreams: Indra and Agni^a are incidental.

There was a seer, Kapota Nairṛta by name, who practised prolonged austerity.

अरिव च bfk, अरिव तु hm¹r.—दीर्घतपाः m¹r, °तपा b, दीर्घतपाः r¹r²r², दीर्घ-तमाः hd, °तमा fk.

^a There is no mention of Indra and Agni here in the Sarvānukramanī.

68. A pigeon, we are told, placed its foot on his fire-receptacle in the forest^a: the seer praised the pigeon, in words propitious to himself,

अकरोत् hdm¹r¹r⁴r⁶, चक्रे bfr, चक्र k. Though the reading *akaroṭ* gives the pāda one syllable too many, I have retained it as an irregularity which is probably original, since there are other cases in the BD—^aविधानि bfr, ^aविधानि hā, ^aविधानि m¹.—स तम् m¹r, यतम् bfr², सुतम् hā³—कपोत सुतवानुयिः bfr, कपोतो मेर्वृतसदा Am¹.—The end of the *varga* is here marked by १४ in f, by १५ in b, not at all in hdm¹k

^a Cp the words of RV x 165 3 *āstryān padam kṛnute agnīdhane*

15. Deities of RV. x. 165-174.

69. with the hymn 'O gods' (*devāḥ* x 165) it is stated to have the object of expiation^a. '(Make) me a bull' (*rsabham mā* x 166) is destructive of rivals 'By which this' (*yenedam*)^b is addressed to Mind (*mānasa*)

In bfr, which read देवा (देवा न f, देवा k, देवा ति b) सीमो बृहसतिः, there is a lacuna between the first two words of 69 and the last two of 70

^a Cp *Sarvānukramanī prayascittam idam*, adding *varivadevam*, of which nothing is said here ^b This is a khila of thirteen stanzas which precedes RV x. 167 and which begins *yenedam bhūtam bhuvanam bhavisyat* Each of its stanzas (excepting 6 and possibly 9, where there is a lacuna) begins with a form of the relative pronoun, and each ends with the refrain *tav me manah śivasamkalpam astu*. The first six stanzas are identical with VS xxiv 1-6, except that the first and the fourth appear in inverted order in the VS It is described thus in the *Anukramanī yena saptonā, mānavaḥ (manasaḥ?) śivasamkalpo, mānasam* From the reputed author the khila is called *śivasamkalpa* and regarded as an Upaniṣad (see *Indische Studien*, = 51 ff.), it is quoted under this name in *Manu* xi 251 The *Rgvidhāna*, iv. 20 3, quotes this khila by its pratika (*yenedam*), cp Meyer, p xxv f, Oldenberg, *Prolegomena* p 507

70. The two seers Gāthina (*Viśvāmitra*) and Bhārgava (*Jama-dagni*)^a saw (the hymn) addressed to Indra (beginning) 'To thee' (*tubhya* : x. 167). Varuṇa, Vidhātṛ, Anumatī^b, Dhātṛ, Soma, *Bṛhaspati*—

विधातानुमतिर् hā³, विधातामति m¹, lacuna in bfr, cp critical note on 69.

^a Cp *Ārānukramanī* x 86 *vīśvāmītrajama-dagnī* (= *Sarvānukramanī*) [११] *gāthinaḥbhārgavaḥ* ^b १०^c has one syllable too many, cp 68^a.

71. these six deities are there praised in the third stanza (x. 167. 3)^a. With the following (hymn) 'Of Vāta' (*īātasya* : x. 168) Anila praised his father^b.

तत्र hbfk, त्वच m¹r.—तृतीयायामुचि सुताः hm¹r, तृतीयाभिचि सुता b, तृतीया-
मिति संस्रुतः fk.—परेणाम्नीद् hm¹r, परेणाम्नीद् bfk.—अनिलः b, अनिलं hdm¹rfk.

^a Sarvānukramanī: *trīṣṭiṅ līngoktadevatā*; cp. Śaḍguruśiṣya.

^b Cp. Ārṣānu-

kramanī x. 87: *vālāyano munth sūktam vālasyety anilo jagam*.

72. The seer Śabara^a saw the hymn which (begins) 'Refreshing' (*mayobhūh*: x. 169). Now various kinds of milch kine are there praised^b.

यत्सूक्तम् hm¹r, तत्सूक्तम् bfk.—ह्वर ऋषिः r, ह्वरो ऋषिः hdm¹, ह्वर r¹r⁴r⁰,
स्वमरा ऋषिः fk, स्वमरा रिषिः b.—तच तु hm¹r, तच च bfk.—72^c=v. 92^d.

^a The name of the seer is Śabara in the Ārṣānukramanī and the Sarvānukramanī.
^b The Sarvānukramanī simply describes this hymn as *gavyam*.

73. 'Far-shining' (*vibhrāt*: x. 170) is addressed to Sūrya; 'Thou this' (*tvam tyam*: x. 171) is addressed to Indra; 'Come hither' (*ā yāhi*: x. 172) is (in) praise of Dawn; and 'Hither thee' (*ā tvā*: x. 173. 1) are two hymns (173, 174) for consecrating a king^a who has been anointed^b.

आ याही° b, आ याहि° fk, स्वा याही° m¹r, न्वा याहि° h, चा याहि° d.—°स
स्रुतिः hd, °सः स्रुतिः m¹r, °स स्रवः b, (°य)संस्रवः fk.—राक्षेऽभिपिक्तय hm¹rs, राक्षो
ऽभिपिक्तस्य bkr².—चानुमन्त्रणे hm¹r, चाभिमन्त्रणे bfk, अभिमन्त्रणे ṣ.—The end of
the *varga* is here marked by १५ in hbfk, not in m¹d.

^a The Sarvānukramanī describes these two hymns as *rājña stutiḥ*; cp. Rgvidhāna
iv. 22. 4. ^b 73^cd is quoted by Śaḍguruśiṣya on RV. x. 173.

16. Deities of RV. x. 175-181.

74. Ārbudī^a saw the next (hymn) 'Forth you' (*pra vah*: x. 175) as (in) praise of the Pressing Stones. Now that which follows this (x. 176) is addressed to Agni: there the stanza 'Forth the sons' (*pra sūnavah*: x. 176. 1) is addressed to the Rbhus.

याव्वां hd, याव्वा bfk, याव्वां r.—°वुदिः hm¹fr, °वुदिः b, °वुदः k, °वुदः r².—
यत्ततः hm¹bkr, यत्ततः r¹r⁴r⁰.—°म्व्यक् प्र hm¹r, °म्वेवा प्र fk, °म्व्यण्ण b.

^a Cp. Sarvānukramanī: *pra vah* .. *ārbudīr grāṇṇo 'staut*.

75 Now the seer Patamga sang the hymn which follows, 'The Bird' (*patamga* x 177), some regard this as addressed to Surya, while others (think that it is) destructive of sorcery (*māyabhedā**)

पतगञ्जु hdb r पतञ्जु m¹, ---- f k —तयापरे hm¹ r अयापरे b अयापरे f k

* The Sarvanukramanī uses the same word to describe this hymn, cp Rgvidhāna iv 22 5 *māyabhedanam etat*

B 76 In (this hymn) destructive of sorcery, Śaunaka says that in the second (stanza x. 177 2) is praised Vāc, the goddess who cherishes in her heart* the speech which is well known (*viditam*)^b

मायामेदे m¹ f k r मायामेद° = —सुतेत्याह m¹, सुतेत्याह b f k r —देवी विमर्ति m¹ देवी विमर्ति b देवी विमर्ति f * भवति k r —या m¹ b f या k r —वाच विदिता सतीम् m¹ b वाच विदिता सती f वाचा विदिता सती r —This sloka is found in B and m¹ only

* Cp the words of RV x. 177 2 *patamga vacan manasa bimbharts dyotamanam*

^b This perhaps alludes to the four kinds of speech spoken of in RV i 164 45 *tanu vidur brahmanah suriyam vaco manusya vadanti*

77 The hymn 'Forthwith this' (*tyam ū su* x 178), which has Tarksya for its deity, they regard as a charm for good luck (*svastyayana*)* 'Up' (*ut* x 179) are two (hymns) addressed to Indra (179, 180) while that which follows, 'Both extension' (*prathas ca* x. 181), is addressed to the All gods

त्यम् पु तार्क्षदेवत्य m¹ f k r² (ताक्ष° k r²) त्वम् पु तार्क्षदेवत्य b, त्वम्त्विति तु सौपर्ण h d r The reading of the B MSS is favoured by the Sarvanukramanī which describes the hymn as तार्क्षम् —उद्रे ह d उद्रे m¹ उद्रे f उदित्रे b उदेष्ट r —वैशदेव तु h d m¹ र वैशदेव ह्यात् b f k —वेति च hm¹ r वेति तु b no particle in f k

* Cp Rgvidhāna iv 23 2 *tyam ū su iti svastyayanam*

78 In it the first three seers* have declared their own power how the Rathamtara chant (*stotra*) and how the Brhat chant,

* चक्षुस् hm¹ r * चक्षुस् b, * चक्षुस् f k —तथावा h r b तथावा f k —अपयस्त्रय h d r, अपयस्त्रय f k, अपयस्त्रय b —The end of the *varga* is here marked by १६ in b f k not in h d m¹

^a That is, Dhātṛ, Savitr, Viṣṇu, mentioned in the third pāda of each of the three stanzas of this hymn, as the source from which others (Vasiṣṭha, Bharadvāja) derived the Rathantara, the Bṛhat, and the Gharma.

17. Deities of RV. x. 182-184.

79. and how the Gharma came into being from Savitr^a is implied. Now in the hymn 'Bṛhaspati' (*bṛhaspatiḥ*: x. 182) Bṛhaspati is praised.

संभृतो ह॒, संभृतः m¹, संभृतो b^r, संभृता (चर्माः) r^k.—चोपलस्यते hrb^{sk}, चाप-
लस्यते m¹, (वादस्यै) वाच इक्षते r¹r⁴r⁶.—Instead of 79^{ed}, given in the text according to
the reading of h^{dr}, m²b^rk^r have substituted a line which has already occurred twice
before in B MSS.:

सूक्तोऽग्निदेवतासिद्ध एता एव प्रकीर्तिताः । (सु कीर्तिताः m¹)

b alone further adds the line—

असीत्यरेण सूक्तिन तयुर्मूर्धा बृहसतिम् ।

^a Cp. RV. x. 181. 3: *ā sūryāś abharan gharmanam* etc.

80. Some consider this praise (of Bṛhaspati) to be prayers for the institutor of the sacrifice (*yajamāna*)^a.

The hymn of Prajāvat Prājāpatya, which (begins) 'I saw thee' (*apaśyaṃ tvā*: x. 183)^b,

यजमानस्य h^mr¹, यजमानार्थाः b.—केचिदेतां सुतिं विदुः h^mr¹, केचिदेव वदन्ति
ताः b.—80^{ab} is omitted in s^kr².

^a The word *yajamāna* occurs in the refrain of the three stanzas of this hymn: *atāś
karat yajamānāya śaṃ yoj*. ^b 80^{ed} = *Ārṣānukramaṇī* x. 95^{ed}, except that the reading
there is *sūktam tat* for *yat sūktam*.

81. praises in each stanza the deities here indicated by their characteristics (*linga*): that is, the first (stanza) utters prayers for the man desiring a son^a, then

देवता MSS. and r.—लिङ्गैरेवाच सचिताः b^r, लिङ्गैरेवार्थसचिताः k^r, लिङ्गैरेवाच
देवताः h^{dr}.—प्रथमा हि वदत्यथ h^mr¹, प्रथमायामृचि सुताः b, प्रथमायामृचि सताः
f.—This śloka is omitted in r¹r⁴r⁶.

^a The respective deities for the three stanzas are the Yajamāna, his wife, and the
Hotṛ; cp. *Sarvānukramaṇī*: *anurcaṇ yojamānapatnīhotṛāśiṣaḥ*.

82 the second for the woman desiring a son, while the third (expresses) self praise of the seer Now the hymn which (begins) 'Visnu' (*visnuh* x 184) they declare to be addressed to the All gods^a

०खव स्तुपि hdm¹r² ०खवस्तुपि r ०खवस्तुपि bfk—मूक्तं तु hm¹r यस्तूक्तं bfk—
प्रचक्षते hm¹r तदुच्यते bfk

^a The Sarvanukramanī describes this hymn as *lingoktadasvata*

83 In it the seer utters prayers with a view to his wife's (obtaining) offspring^a Now the following (hymn) is 'O Nejamesa' (*nejamesa*)^b It is stated to be optionally (applicable *va*)^c with a view to offspring

खदार० hm¹r खदारे bfk—परhm¹rb परे kr²—नेजमेपेति hm¹r³kr² मजमेपेति
b नेजमेपि हि r—गर्भायं वा तदुच्यते hdm¹r¹r⁴० गर्भायं तावदुच्यते r गर्भाशरीरेव वोच्यते
b गर्भाशरीरेव नोच्यते fk—The end of the *varga* is here marked by १७ in bk by २७
after 83^{ab} in f not at all in hdm¹ Owing to the transposition of 84 85 the figures
indicating the end of *vargas* 17 18 19 have got shifted but come right again at 20

^a Cp Sarvanukramanī *garbharthasikā* ^b This khila of three stanzas coming before RV x 18, in the Kashmir collection is identical with Aufrecht's xxiii Between *yamedam* and this the Kashmir collection has one of two stanzas beginning *yasam udhas calurbham* and coming before RV x 170. ^c I am uncertain as to the exact sense of *va* here Perhaps it means that the hymn is addressed to Nejamesa but may be ceremonially applied for the purpose of obtaining offspring Its three stanzas are prescribed along with five others in the ritual during pregnancy by the *Gṛhya Sūtras* e.g. AGS i 14 3 cp Stenzler pp 3, 37 This khila is also mentioned in *Rgvidhāna* iv 23 3 cp Meyer p xxiii It is translated and examined with reference to its deity Nejamesa by Winternitz JRAS 189, pp 149 155

18 The khila 'Nejamesa' Deities of RV x 185-188

84 'To this (wife) of mine longing for a son do thou grant offspring which (shall be) male'^a—with (this) half of the whole (first) stanza he^b means this whole combination (*yoga*) of prayer^c

चक्षे hm¹, चक्षी = these two and the following three syllables (मि पुत्र०) omitted in fk—पुत्रकामाया m¹r पुत्रकामाय b कामाय fk—सवाग्देन fkr¹r⁴ सवाग्देन b चक्षमर्धेन m¹ चक्ष्वादधे च r—यत्कृतम् fkm¹r¹r⁴, यत्कृतम् b तत्कृतम् r—आशियो योगमेत हि all MS^c and r—वक्षी m¹, वक्षी r चक्षी = चक्षी f चक्षो k, चक्षो r—

गोर्धेन $m^1 r^1 r^4 r^6$, गौ वेनु fk , गौवेनु r^2 , गौ वेनु b .—सन्वते all MSS. and r .— m^1 is the only MS. that has this and the following śloka in the present position, which is obviously the proper one. The others ($b f k r^2 r^1 r^4 r^6$) have them between 130 and 131, where they are absolutely out of place. I'd omit them altogether.

^a The second and part of the fourth pāda of 84 are so corrupt that I have little confidence in my restoration. I have made two assumptions: firstly, that the second pāda is a corruption of the second half of the khila line; secondly, that this corruption is partly due to five syllables (*sarvagardhena*) of the fourth pāda having been by mistake copied into the second. The meaning of the whole śloka would then be: 'this line (*asyat me* &c.) may be taken to represent the whole khila of three stanzas.'

^b That is, Māthara, whose view, in connexion with the Bāṣkala school, is stated in the next śloka. ^c According to the rule of AŚS. i. 1, if one pāda is quoted the whole stanza is meant; if the incomplete first pāda of a hymn is quoted the whole hymn is meant; if more than one pāda is quoted, three stanzas are meant. Cp. Stenzler, AGS., p. 49, note to § 9.

85. the traditional teaching of Māthara is that in the name (Nejameṣa) the letter e^a is intended to (arouse) compassion; while the Bāṣkalas (say) that in the verb (*ādadhē*)^b the two e 's (*ay-oh*) have the meaning of a past tense (*bhūtakarāṇa*) in (the sense of) *au* (*āv-i*)^c.

कम्पयि $m^1 k r$, कम्पायौ b .—नाम्नि $m^1 r f$, नास्ति k , नास्ति b .—माठरः r , मांवरः $m^1 b f k$.—आख्याति $m^1 b f k r^2$, आख्यात^a r .—वाक्कुला b , वाक्कुला r , वाक्कुलान् f , वाक्कुला k , वात्सल्या m^1 .—आव्ययोरिति b , भद्राव्ययोरिति f , न्मद्राव्ययोरिति k , स्त्रीव्ययोरिति r , स्त्रीदपोहत m^1 .

^a That is, in Nejameṣa instead of the regular Najameṣa; this śloka containing remarks on the use of e in both noun and verb in this khila.

^b This remark refers to the verb used in the second stanza: *yathēyam prthivī . . garbham ādadhē* and to its interpretation by the Bāṣkalas as the 3rd pers. sing. perfect, not present. For, according to them, when there are two personal endings $-e$, that is, *ādadh-e*, 1. sing., and *ādadh-e* 3. sing., the latter form can be perfect only, not present, where we should have *ādhat-te*, 3rd pers., beside *ādadh-e*, 1st pers.

^c That is, *ādadh-e* is here = *ādadh-au*. This interpretation is very likely wrong, but I can suggest nothing better.

86. The Māhitra (hymn) which (begins) 'The great (aid) of the three' (*mahi triṇām*: x. 185) they regard as praise of the Ādityas, Varuṇa^a, Aryaman, Mitra. Now in very few^b other (hymns) addressed to the Ādityas,

माहिचं $hm^1 r$, माहिच b , माहच fk .—सूर्यवरुणमित्राणाम् $hd m^1 r$, पक्ष्णार्थमभिचेष्ट b , भूर्ग्यामिभिचेष्टा^a fk .—^aतरेषु तु $hm^1 r k$, ^aतरेषु च $b f$.—86^{be} is omitted in $r^1 r^4 r^6$.

* I have preferred this reading because Varuna and not Surya is mentioned in RV x. 185 and this identical pada (*varunaryamamitrānam*) has occurred twice before in 108^a and v 50^a ^b 'Very few' is taken over from the next line

87 except in this are these three gods only praised This hymn, according to sacred authority (*śrutam*), is intended for prosperity (*śāntyartham*) and is also purifying
B It is recognized (*drsta*) as also benedictory in the valediction of travellers ^a (*yātam*)

देवा m¹, देवा hbfk वाता r — वे श्रुतम् hdm¹, विश्रुतम् br, विश्रुतम् fk — यातयपि b यातमपि f, यातमपि m¹kr

* The emendation *yātam* is supported by the use of *adhvans* in RV x 185 2 and by the words of the Rgvidhāna iv 23 3 *mahā īritam aro 'stiv iti vasyayane jayet* Cp RV viii 83 6 *kṣiyanto yanto adhvans a deva vrdhaya humake* This hymn is described as *vasiyayanam* in the Sarvāṅkramanī also

88 (Then) 'Ula praised his father Vata^a (in) 'May Vata' (*utah* x 186) The next (hymn) is addressed to Agni (x 187) But in the ten books (of the Rg veda) the (hymn which begins) 'Forth' (*pṛa* x 188) is the one (which is) clearly addressed to Jātavedas^b.

वात आपेयमुत्तरम् hdm¹ आपेय प्रापये परम् bfk r — दातययीषु hdm¹r दातययीषु r², दावतयीषु b दाशयीषु f — तु hm¹r fk च b — The end of the *varga* is marked at the end of the next sloka in bf, not at all in hdm¹k See note at the end of the preceding *varga*

* Cp above 71 ^b Because Jātavedas is the only name here mentioned, this hymn is described as *jātavedasyam* in the Sarvāṅkramanī also

19 RV. x 189, 190 The *khila* 'Samjñānam'

89 Whatever elsewhere is spoken of as addressed to Jātavedas^a is (really) addressed to Agni As to the hymn 'Hither this bull' (*āyam gauh* x 189), Sarparājñī sang of herself (in it)^b.

* द्यवापेय hdm¹r² bfk r², *देव त्वापेयम् r — स्वय जगो Am¹, जगो स्वयम् ||

* In i 67 Jātavedas is explained as the Middle Agni. Besides x 189 the Sarvanukramanī describes only one hymn i 99 as *jātavedasyam* and the BD also i 58 94. ii. 2

^b Cp Sarvanukramanī *sarparājñī, atmadaśatām sauryam ca*

90. Therefore she is the deity in it; some declare Sūrya (to be the deity). Mudgala, Śākapūṇi, and the teacher Śākaṭāyana,

तस्मात्सा देवता तच्च hm¹r, तस्य सादेवता सैव b, तस्य सा देवता स्यव f.—सूर्यम् hm¹rīk, सौर्यम् b. The Sarvānukramaṇī has सौर्यम्, but this does not appear to be sufficient, in the present case, to decide against the prevailing reading of the MSS.—च आचार्यः m¹rībfk, चाचार्यः hd.—शाकटायनः hdm¹r³bkr², रथीतरः r.

91. consider that Vāc, as occupying the three spheres, is (here) praised in every stanza. Next Aghamarṣaṇa saw the following evolutionary (*bhāvavṛtta*)^a hymn (x. 190)^b

ददर्शायाचमर्षणः hm¹r, ददर्शावचमर्षणः b, ददर्शाधर्मर्षणः f.

^a Cp. Sarvānukramaṇī: *aghamarṣaṇo: bhāvavṛttam*. ^b With reference to this hymn, b has on the margin the following lines:

आयेये अचमर्षणमूक्तके ॥

देवता भाववृत्तस्तु अपिथिवाचमर्षणः ।

छन्दस्त्वानुष्टुभं तस्य भाववृत्तो हरिः श्रुतः ॥

92. to which no superior exists either for prosperity or purification^a. As the horse sacrifice is the chief of offerings, removing every infirmity^b,

यस्माच्च m¹, यस्मा यस्मा f, यस्मा hdbk, तस्मा r.—92^{cd}, 93^{ab} are wanting in r¹r⁴r⁵.

^a Cp. R̥gvidhāna iv. 23. 5: *pavitṛāṇāṃ pavitram tu faped evāghamarṣaṇam*. ^b 92^{cd} and 93^{ab} appear with slight variations of reading in R̥gvidhāna iv. 24. 2, being there introduced with the words *evaṃ tad ṛṣir abravīt*; cp. BD. vol. i, p. 147.

93. so the sin-effacing (*agha-marṣaṇa*) prayer (*brahma*) removes every infirmity. As to (*iti*) the (hymns) which follow it (x. 190), that which (comes) next (beginning) 'Unanimity' (*saṃjñānam*)^a is (in) praise of knowledge.

तदादीनीति b, °दीनीति d, °दानीति fīk, तदादीनी b, तदादीनि m¹, तदादीनि तु r, तदादीनि तु r¹r⁴r⁵.—संज्ञानं ज्ञानसंस्तवः hm¹r, संज्ञा ज्ञानसंस्तवः b, संवज्ञानं संस्तवः f.—The end of the *varga* is marked by १९ in hbfk after the next śloka (94), not at all in m¹d.

^a This is the first khila in the fifth adhyāya of the Kashmir collection. It is identical with Aufrecht's xxv. It is separated from *nejaṃeṣa* (83) by one khila of one stanza, *aṇḥavantaṃ*, coming before RV. x. 188 and identical with Aufrecht's xxiv.

20. Two khilas. RV. x. 191. Mahānāmni stanzas.

94 Now as to the fourth (hymn) 'Of the handless fiends' (*nairhastyam*), it is destructive of rivals^a. 'Together, together, indeed' (*sam-sam it* x. 191. 1) and 'Forth, of sacrifices' (*pradhvarānām*)^b are traditionally held to be two (stanzas) addressed to Agni^c.

चतुर्थं यत्तु m¹f, चतुर्थं य तु k, चतुर्थं यत्तु hd, चतुर्थं यत्तु b, चतुर्थस् (तेहस्त्यम्) r¹r⁴r⁶—चेत्यापेये एव ते hdm¹r, स्वापेज्यावेते b, स्वापेज्यावेते f—स्रुते hdm¹frb, स्रुता k, चमे तत्रापिदेवते r¹r⁴r⁶

^a This is the khila which in the Kashmir collection comes after *samyānam*. It consists of three stanzas and begins *nairhastyam senadarānam*. It is thus described in the *Anukramanī nairhastyam, tream, nīrhastyah* (*nirahastyā MS*), *sapatnaghnam senadarānam, ānusubhām brāhmatadhyam*. I assume that *catuṛtham* means it is the fourth, counting from x 190 (1) *aghamaṣana*, (2) *saṁ-saṁ it*, (3) *samyānam*, (4) *nairhastyam*. RV x. 191. 1 (*sam-sam it*) is mentioned out of the order of the hymn of which it is the first stanza, so that it may be coupled with *pradhvarānām* as addressed to Agni. The order in which the Rgvidhāna mentions these four khilas is (1) *aghamaṣana*, (2) *nairhastyam*, (3) *saṁ-saṁ it*, (4) *samyānam*. Cp Meyer, Rgvidhāna, p xxvi, Oldenberg, Prolegomena, p 507. ^b This khila of seven stanzas beginning *pradhvarānām pātē vām*, follows *nairhastyam* and is thus described in the *Anukramanī pra, sapta, kasyapo jamadagnir, uttama samyur, ādyāgneyi, gayatri, dātī, jaypottamāśih pākīar, tīryagksarastutis sagruasup, catuṛthi saum, pañcamī saurī*. The last stanza is identical with the last of *samyānam* (*taṁ chamyor ā vṛnīmahe, &c*), and is at the same time the concluding stanza of the RV according to the Baskala recension, cp Oldenberg, Prolegomena, p 495. ^c *Agneyyau* must be the right reading, as from the above statement of the khila *Anukramanī* and from that of the *Sarvānukramanī* on RV x 191 *ādyāgneyi*, only the first stanza of each of these hymns, not the whole of both hymns (*āgneye*), is addressed to Agni.

95. Now in the first^a (stanza) of 'Unanimity,' Uśanā, Varuna, Indra, Agni, and Savitr are praised, then in the second, the Aśvins.

संज्ञानि b, संज्ञान hdm¹r, संवञ्जनि ik—अथाग्निनी hdm¹r, तथाग्निनी b ik—95 is wanting in r¹r⁴r⁶.

^a The irregularity of declension in *prathamasyāre* is probably due to the following *tīryasyām*.

96. The third and the last two (3, 4, 5) express prayers. Indra (and) Pūṣan are praised in the second stanza of (the hymn) destructive of rivals^a.

आशियोऽभिवदन्ति ताः hm¹rbfk, स त्वाशीर्वाद उच्यते r¹r⁴r⁶.—96^{ed} and 97 are wanting in r¹r⁴r⁶.

^a That is, of *nairhastyam*; cp. 94. These two deities are mentioned in the second stanza of that khila.

97. And the other (stanzas) which are chiefly concerned with benedictions are pronounced to be (addressed) to the Gods. They regard 'Together, together' (*sam-sam*: x. 191) and 'Unanimity' (*samjñānam*) to be the best (charm for) conciliation^a.

संवसनं f, शिवननं r², संवर्त्तनं b, संसवनं hd, संहननं m¹. The name of the reputed seer in Āṅgīrānukramapī x. 99 and in the Sarvānukramapī is Saṃvanana.

^a In Eṅvidhāna iv. 24. 4, 5 *sam-sam* is described as *saubhāratīkaraṇam mahat*, and *samjñānam* as *sandhikaram*.

98. The Mahānāmni stanzas are mystical (*guhya*) and they are addressed to Indra: whosoever repeats (them) obtains a day of Brahma which lasts for a thousand years^a.

महानाम्न्य ऋचो hdr, माहानाम्न्यं ऋचा f, महानाम्न्य रिवां b.—गुह्यास m¹r, गुह्यां bf, गुह्या hdk.—ऐन्द्रस्य चो वेदत् hm¹r, ऐन्द्रास्यस्य वेद b, (ता) देद्रासास्य चो वेद f.—सो हीं ब्राह्मः r¹r⁴r⁶, सो हं ब्रह्म hm¹r, सो ह ब्राह्मं b, सा ह ब्राह्मं r², सा ह ब्राह्म्यं f, Śaḍguruśiṣya, who (p. 169, śloka 9) quotes nearly the whole line, has अहर्ब्राह्मं.—स राध्यते hdm¹r, सराध्यते r¹r⁴r⁶, सरधासौ b, सरधासौ f, सरधासौ kr².—In m¹ this śloka comes after 101.—The end of the *varga* is here marked by 20 in bfk, by 30 in h, not at all in m¹d.

^a Op. Bhagavadgītā viii. 17: *śahasrayugaparyantam ahar yad brahmaṇo viduḥ*, which appears in Nirukta xiv. 4 with the slight variation *yugasahasraparyantam*. It occurs again in Manu i. 73 in the somewhat modified form:

taḍ vai yugasahasrāntam brāhmaṇaṁ puṇyam ahar viduḥ.

21. Mahānāmni stanzas: what constitutes a hymn.

B 99. The ritualists (*yājñika*) say that a hymn (*sūkta*) has a minimum of three stanzas^a. The deities which appear in praise^b therein, own the hymn (*sūktabhāg*)^c. It has, as is well known, been stated by Śaunaka that the deities which own the hymn are always the chief object (of praise).

तृचाधमं m^1b , त्रिचाधमं f , त्रिचाधर्म kr^2 — मूक्तमाहस fb , मूक्तानाहस kr^2 — तस्मिं m^1b , तस्मिन् fr^2 . — सुतो m^1 , सुतो bfr^2 — दृश्यते याः मूक्तमावः m^1 , दृश्यते यः मूक्तमावा skr^2 , दृश्यते यः स मूक्तमाव b — प्रधानमूक्तम् $bfrkm^1$, प्रधानमूक्तम् r^2 .

* According to this RV. 1 99 would not be a *sūkta*. ^b Cp iv 143. *stutau yaryeha dṛṣyate*, see also vi 16 ^a 99^b has one syllable too many.

B 100. Now one should know that the Mahānāmniś^a are stanzas addressed to Indra, for such is the statement that appears (*dṛṣtam*) in a Brāhmaṇa^b. The term hymn does not appear (applied to them); the expression (*vāda*) hymn (*sūkta*) is (used) in connexion with the Nivids^c, as one applies (*āha*) the designation of hymn to the Praisaś^d.

ऐन्द्रोऽसौ वा b , ऐन्द्रो ऋचो m^1f , ऐन्द्रा ऋचो kr^2 — विद्यात् m^1 , विद्या bfr^2 . — दृष्टं m^1bfr^2 . — ब्राह्मणे b , ब्राह्मण skr^2 , ब्राह्मणः m^1 — मूक्तवादी निवित्तु m^1b , मूक्तशब्दो निवित्तु skr^2 . — प्रेषिष्याहा skr^2 , प्रेषिष्याह m^1 , प्रेषिष्याह b .

^a These stanzas (= Ait Ār iv) form the khila which follows *prādīvarāṇām* in the Kashmir collection. They begin *vidā magha(va)n vidā gātum anuśaṅgiṣo dīṣaḥ*, and are thus described in the Anukramanī *vidā dāṣa, . . . āndram pāvamānaṁ anuśubham*, &c. They are described in the Rgvidhāna, iv 25, as constituting the end of the Rg-veda Saṃhitā. Cp Oldenberg, Prolegomena, p 509 f. ^b Cp AB v. 7 2: *indra eā etāḥkīr mahān ātmānaṁ nīranimīta, tasmān mahānāṁnyaiḥ*; cp. also KB xxii 2 ^c That is, the Nivid-sūktas are so called as the principal hymns which at the midday libation have the Nivid inserted in the middle, or at the third libation before the last verse of the Sastra. Thus the Dūrohana hymn to Indra-Varuna is treated as a Nivid (AB. vi. 25 7). ^d That is, the *praisaśam sūktam*, which consists of twelve Praisaś; see above, li 152, 154.

B 101. One should understand that these^a constitute (in reality only) single parts of (what is technically called) a hymn, as well as other stanzas which belong to the Kuntāpa (*kuntāyā*)^b and are separated by pādas^c, as the Aitāśa (*pralāpa*)^d and the verses technically called Devanītha, &c.; for in the Kuntāpa (section) all that constitutes one hymn^e.

मूक्तदेशा m^1skr^2 , मूक्तदेशा b . — कुंत्याः m^1 , कुंत्याः b , कुंत्याः skr^2 — निशास्त्राः b , निशास्त्राः f , निशास्त्राः k , निशास्त्राः r^2 , नितांताः m^1 . — यथेतयो m^1 , यथेतयो skr^2 , यथेतो b — देविनिपादिसंघा skr^2 , देवतयादिसंघा m^1 , देवनीपादिसंघा b — कुन्ताये b , कुन्ताये kr , कुन्ताये r^2 , कुन्ताये m^1 — एवं हि मूक्तम् b , एवं मूक्तम् skr^2 , एवमूक्तम् m^1 .

^a That is the Nivida in the Nivid-suktas and the Praiṣas in the *praiṣikaṃ sūktam*.

^b The word *kuntāpā*, which is not found elsewhere, must mean 'a stanza belonging to the Kuntāpā section.' The latter is defined as a hymn containing thirty stanzas (*kuntāpā-nāmakam tṛṃśadīcaṃ sūktam*) by Sāyaṇa on AB. vi. 33. 1 (cp. ASS. viii. 3. 12, 13). He enumerates the constituent parts in his commentary on AB. vi. 32. 3-25. On the Kuntāpā section (AV. xx. 127-136) cp. Bloomfield, SBE., vol. xlii, pp. 688 ff. ^c The AB. states that the Aitāśa pralāpa (vi. 33. 14, 15) and the Devanītha (vi. 35. 22) are recited (*śams*), like a Nivid, by pūdas with *om* after each. As the MSS. all have the prefix *ni* and practically all *ā* in the verb, I have retained the reading *nīśāntāḥ*, 'separated' (see St. Petersburg Dictionary under *√śānt*), though greatly tempted to make the correction *viśāntāḥ*, 'separately recited'; cp. AB. iii. 19. 8: *trir nividā sūktam viśamset*. ^d In the Kuntāpā hymn Sāyaṇa also takes to be included the (AV. xx. 129-132) Aitāśa pralāpa (which he states to consist of an aggregate of seventy pūdas: comm. on AB. vi. 33. 1; cp. 6 and ASS. viii. 3. 14) and the Devanītha (AV. xx. 135. 6-10) which he states to consist of seventeen pūdas (cp. ASS. viii. 3. 25) in his commentary on AB. vi. 34. 1. ^e This agrees with Sāyaṇa's statement that the (whole) Kuntāpā hymn includes the Aitāśa pralāpa, the Devanītha, and other groups of pūdas.

102. Now the first supplementary passage (*purīṣa-pada*)^a of these (Mahānāmni stanzas) should be (regarded as belonging) to Prajāpati, (then) one is addressed to Agni, one to Indra, one to Viṣṇu, and the fifth to Pūṣan.

आसां तु hm¹r, आसां स्वात् fbk.—स्वात्मजायते: hm¹r, त्वपिदेवतम् bkr².—आमिद्यमैन्द्रं वैष्णवं hdr, ऐन्द्रं च वैष्णवं चिव b, विद्रं त्वा वैष्णवा चिव fk, विन्द्रं त्वा वैष्णवं चिव r².—पीष्णं चिव तु पञ्चमम् bdm¹, पीष्णं देवन्तु पञ्चमम् r, पीष्णं चिवमतः परम् b, पीष्णं चिवमतः परम् fr², पीष्मं चिवमतः परम् k.

^a These are supplementary pieces used to fill up (like rubble, *purīṣa*) in the recitation of the Mahānāmni stanzas. According to the reading of B, there would only be four of these, Prajāpati being omitted. According to the Kauṣītaki Brāhmaṇa (xxiii. 2), there are, however, five (connected with Prajāpati, Agni, Indra, Pūṣan, Devāḥ): *etāni pañcapadāni purīṣam iti śasyante*. According to the Anukramaṇī of the khila collection also there are five: *purīṣa-padāny āgneya-vaīṣṇava-gindra-panṣṣa-daivāni*; omitting Prajāpati, but adding Viṣṇu, like the BD., which omits the Devāḥ; Mitra's reading, having both Prajāpati and Devāḥ, includes six deities. On the Purīṣa-padas see further Pañcaviṃśa Brāhmaṇa xiii. 4. 12, 13; ASS. vii. 12; Lāṭyāyana iv. 10. 18, &c.

103. To Agni belong the Prayājas and the Anuyājas, the Praiṣas and the oblations. Now whatever may be the divinity of the oblations, must also be the divinity of the Praiṣas.

प्रेषा ये च hdr, प्रेषा ये च b, प्रेषां ये च rk, प्रेषा एष m'.—हविषु स्वात् hm'r, हविर्यस्मात् b, हविर्यस्मा rk—देवताम् hdm', देवताम् btk, देवताम् r.—च ते hbfkr', च ये m', तु ये r—The end of the *varga* is here marked by २१ in hbfk, not in m'd. The fact that h marks the end of the previous *varga* after १८ and of the present one here, though the twenty-first *varga* would thus contain only two ślokas, is an indication that ११-१०१ belonged to the original text; a conclusion corroborated by these lines being composed in the *tristubh* metre.

22. Deities of Nivids, Nigādas, and metres.

104. The deities of the Nivids and of the Nigādas^a (can be ascertained) by their respective characteristic names^b; and those stanzas are recited with a Nigāda which are (thus employed) in conformity with the ceremonial.

लिङ्गिष देवताः hdm'r btk, लिङ्गोक्तदेवताः r'r'r'.—निगदेन hdm'r, निगदेयु btkr'.—कल्याणुमा hm'r, कल्याणया k, कल्याण f, कल्याण b.

^a See St. Petersburg Dictionary, sub voce. ^b That is, by the name of the deity occurring in the formulas employed as Nivids or Nigādas.

105. Now to Agni are traditionally held to belong the Gāyatrīs, to Savitr the Uṣṇihś, to Soma the Anuṣṭubhs, to Bṛhaspati the Bṛhatīs^a.

उष्णिहः m' bfr, उष्णिहा hdr', उष्णिकः kr'.

^a On this and the following ślokas (102-109) are based the statements regarding the deities of metres in Kātyāyana's *Sarvānukramanī* of the White Yajur-veda (Weber's ed p. 1v): *gāyatrīṣā agnē, uṣṇihśā savitē, anuṣṭubhāḥ somā, bṛhatīṣā bṛhaspatē*. Cp BD vol. i, p 153

106. The Pañktis and the Tristubhs, one should know, belong entirely to Indra^a; and all Jagatīs^b whatsoever belong to the All-gods.

ऐन्द्राय hr, ऐन्द्राय d, ऐन्द्राय f, ऐन्द्राय k, ऐन्द्राय b.—यायु hm'r, याय rk, याय b

^a According to the VS. *Anukramanī* the Pañktis belong to Varuna and the Tristubhs to Indra *pañktīr varuṇas tristubhā indrah*. ^b VS. *Anukramanī jagatīṣā itīre devāḥ*

107. The Virājes belong to Mitra, the Svarājes to Varuna^a. The Nicrīs are declared to be Indra's, and the Bhurījes are traditionally held to be Vāyu's^b:

खराजो *br*, खराजा *fk*, स राजो *hdm*¹.—इन्द्रस्य निवृतः *hdm*¹, निवृतः *b*, इन्द्रस्या-
तिधृतिः *r*, इन्द्रस्यतिधृतिः *fk*.—सूरिज *hdm*¹, सूरिज *bfr*.—*107^{cd}* is omitted in *r*¹*r*⁴*r*⁶.

^a Cp. VS. Anukramaṇī: *virājo mītraḥ, svarājo varuṇaḥ*. ^b No statement, VS. Anuk.

A 108. or these two^a may belong (to the god) in whose sphere^b (they are), or they may (both) have Vāyu for their deity^c.

But all the Atichandas metres have Prajāpati for their deity^d.

प्रजापतिदेवताः *hm*¹*r**fk*, प्रजापतिदेवताः *b*.—*108^b = 122^d*.—The end of the *varga* is here marked by २२ in *bfr*, not in *hdm*¹.

^a That is, *niçt* and *dhurij* each taken as a singular. ^b That is, each of these would belong to Indra or Vāyu according as the stanzas composed in these metrical forms happened to be connected with the one or the other. ^c This line (*108^{ab}*) is found in A and *m*¹ only. It has this position in *m*¹, but comes after *107^{ab}* in A.

I have placed it here because it seems much more naturally connected with *108^{ab}*, as adding an alternative referring to the same two deities (Indra and Vāyu), than with *107^{ab}*; and because we may infer from the silence of the VS. Anukramaṇī about both, that the two lines are thus connected. If the alternative in *108^{ab}* had any reference to *107^{ab}*, it would probably have been mentioned in the VS. Anukramaṇī, which makes the same statement about the *virāj* and *svarāj* as the BD. in *107^{ab}*. ^d Cp. VS. Anukramaṇī: *atichandasaḥ prajāpatiḥ*.

23. Deities of metres, Vedas, Vargaḥkara, Svāhākṛtis. The Svaras.

A 109. But formulas consisting of various metres (*vichandas*) belong to Vāyu. As for those which are measured by pādas,

all Dvīpadās are sacred to Puruṣa, Ekapadās are traditionally held to be sacred to Brahmā^a.

पौरुष्यो द्विपदा सर्वा *b*, पौरुष द्विपदाः सर्वा *d*, पौरुषा द्विपदाः सर्वा *m*¹*r*, द्विपदा पौरुष इन्दो *bfr*².—त्राह्य एक^a *hm*¹*r*, त्राह्यो लेक^a *bfr*².—*109^{ab}* is found in A and *m*¹ only.

^a Cp. VS. Anukramaṇī: *vichandaso vāyur, dvīpadāyāḥ puruṣa, ekapadāyā brahmā*.

110. All stanzas of the Rg-veda (*rc*) are sacred to Agni^a, sacrificial formulas (*yajus*) are sacred to Vāyu, all chants (*sāman*) and Brāhmaṇas are sacred to Sūrya^b.

समस्ता ऋच *hm*¹*r*, समस्त ऋच *fk*, समस्तसूच *b*.—आपेय्यो *hm*¹*r*, आपेय्या *bfr*.—
चैव *hm*¹*r*, चैव *fk*, चैव *b*.—सामानि *m*¹*fk*, नामानि *hd*, मामानि *b*.

^a Cp. VS. Anukramaṇī: *sarvā ṛca āgneyyaḥ*. ^b Cp. *ibid.*: *sāmāni saurūpi sarvāṇi brāhmaṇāni ca*.

111. The call 'Vaṣat' is sacred to the All-gods, (and) the sound 'him' (*himlāra*)^a. (The Āgura formula) 'We who sacrifice' (*ye yajāmahe*)^b is a form of the thunderbolt^c which is preceded by speech. The call 'Svāhā' has Agni as its deity.

हृषं hdm¹r, क्षपं b, वयं fk — वाक्पूर्वं hm¹r, वा पूर्वं bfk. — *पिदेवतः hdb, *पिदेवताः f, *पिदेवतः m¹

^a *Himlāra* = mentioned with *vasaṣkāra* in AB m. 23. 4. ^b The formula used at the beginning of the *yājñā*. See Haug, *Antareya Brāhmaṇa*, vol II, p. 133, note. ^c Cp AB ii. 28. 5 *āgura vajrah*

112. To the Gods and the Fathers belong obeisance and oblation (*svadhā*).

The shrill (*kruṣṭa*) tone (*svara*) is to be recognized as in the head^a; the first tone belongs to the palate^b.

स्वधिव hm¹r, स्वधैव b, तथैव fkr². — तावत्त्वः hm¹rb, तावत्वाः f. — प्रथमः hm¹fr, प्रथम bkd.

^a Cp. below, 116. ^b Cp below, 117. See VS *Prātisākhya* viii 47.

113. But the second belongs to the centre of the brows^a, the third has its place (*saṁśrīta*) in the ear^b, the fourth should be (regarded as) in the tip of the nose^c, the low (tone) is stated to belong to the chest^d; one pronounces the *Ātisvāra*^e as formed by a protraction (*karṣaṇa*) of the low (tone).

*सद्यितः hdm¹r, *सद्यतः b, *संमृतः fk — *सी मन्त्र उच्यते hm¹br, *सीमेदु --- च्यते fk. — मन्त्र कर्षणसंयुक्तम् hdr, मन्त्र कर्षणसंयुक्तम् m¹, मन्त्रकर्षणसंगम् b, मन्त्रकर्षणसंयुक्तम् fk. — अतिस्वारं hdb, अतिस्वरं f — प्रशंसति hm¹r, तु तं विदुः B — The end of the *varga* is here marked by २३ in m¹, after 115^{ab} in fk, also in b, but by २३, not २१ in h. d.

^a Cp. below, 117. ^b Cp. below, 118. ^c Cp below, 118. ^d Cp. below, 119.

^e This form of the name, used also in 116, is not otherwise found, the usual form of the name, *ātisvāra*, is used below, 120; cp the definition given there *vīkarṣaṇa man-drāya yajñak*.

24. Dexties of the tones.

114. The Gods speak in (*radanti*) the shrill (*kruṣṭa*) tone, men in the first, all beasts in the second, Gandharvas and Apsarases in the (next) tone.

कृष्टं hm^1rh , सर्वा k , omitted in f .—मनुष्याः प्रथमं स्वरम् hm^1r^2 , मनुष्याः प्रथमस्वरम् fk , मनुष्यः प्रथमः स्वरम् b , मनुष्यास्त्वितरैस्त्रिभिः r .—पशवः $hdm^1r^3bfkr^2$, वसवः r .—This and the following two ślokas (114-116) come before 113 in $bfskr^2$.

115. Egg-born creatures, birds, serpents, employ the fourth; Piśācas, Rakṣases, and Asuras employ the low tone (*mandra*).

उपमुञ्जते bdr , (०श्च)ोपमुञ्जते f , चौपमंजते b , चौपमुञ्जते r^2 , तूपमुञ्जते m^1 , तूपमुञ्जते $r^1r^4r^6$.—मन्द्रं b , मन्द्रा fk , मन्द्राः hm^1r .—115^{ed} is omitted in $r^1r^4r^6$.

116. But the Atisvāra is peculiar to everything that moves or is stationary.

The shrill (*krusṭa*) tone, which permanently resides in the head, is sacred to the All-gods.

अतिस्वारस्तु hdm^1r , अतिस्वारस्तु $bfskr^2$, अतिस्वार्यस्तु $r^1r^4r^6$.—सर्वस्व hm^1bfk , शेषस्व r .—वैद्यदेवः m^1dbfk , वैद्यदेव hr .

117. The first tone, belonging to the palate (and) peculiar to the Sāmāns, has the Ādityas for its divinities. The second tone, which has its location in the region of the brows, is connected with the Sādhyas.

आदित्यदेवतः hm^1r , आदित्यदेवतः bfk , वेदन्त्य एव तु $r^1r^4r^6$.—भुवोर्देशं समाश्रितः $hdm^1r^3fskr^2$, भुवोर्देशसमाश्रितः b , भुवोर्देशश्रितश्च यः r .

118. But the third tone here, which has its location in the ears, is sacred to the Aśvins; but the fourth tone here, which is nasal, is stated to be sacred to Vāyu.

आश्रितस्तु hm^1rbfk , आश्रितस्तु $r^1r^4r^6$.—कर्णौ hdb , कर्णौ fk , कर्णौ r .—त्वच hm^1r , त्वच b , त्वच fk , त्वेषु $r^1r^4r^6$.—The end of the *varga* is here marked by २४ in bfk , not in hdm^1 .

25. Deities of the tones (concluded). Deities of the Prastāva, Udgītha, Upadrava, Pratihāra, Nidhana.

119. But the fifth tone, which is related to the eyes, is declared to have Sūrya as its divinity. But the sixth Sāman tone the low (*mandra*) is stated to be sacred to Soma.

चायुयः hdx चायुवः m¹, चयुय b, चयूय f, चयुयु k—सूर्यदेवतः hd, सूर्यदेवतः bfr—117^{ab} = omitted in r¹r⁴r⁶—उच्यते hdm¹r, औरस. b, औरसः fk

120 But that which is formed with the protraction of the low (tone) is called Atisvārya it is to be known as sacred to Mitra-Varuna. It is located^a in the position of the low (tone).

विकर्षेण तु hm¹r³, विकर्षेण तु hd, विकर्षेण तु fkr², कर्षणेनेव r¹r⁴r⁶—युक्तोऽति-
स्वार्यं m¹r, युक्तो निस्वार्यं hd स्वरौ तिस्वार्यं f, स्वरौ तिस्वार्यं b—स मेवावहयो hdm¹fr,
स मेन्द्रावहयो k, सा मेन्द्रावहयो b—मन्द्रस्थानसमाहितः r¹r⁴r⁶, मन्द्रस्थानसमानि षट्
hdm¹r³, मन्द्रस्थानि समानि षट् bfk

^a Samahitah being used in much the same sense as samatritah in 117^d and 118^b
The reading samānti saj seems to be a corruption due perhaps to the following saptanam

121 These have here been stated to be the gods of the seven Sāman tones But (the gods) of the other three^a are the three Lords of the World^b.

सामस्वराणां hdm¹r³bfk, इति स्वराणां r¹r⁴r⁶—एति देवा इहोदिताः hdm¹r³bfk,
उक्ताः सामसु देवताः r¹r⁴r⁶

^a That is, of the three tones of the Rg veda. ^b That is the three forms of
Agni, spoken of in 2 73 as the three chief lords of the world, lokadīpatayas trayah

122. The Prastāva in the Sāmans has Vāc as its deity, or is sacred to Agni, the Udgītha and the Upadrava are sacred to Indra, or they may have Vāyu for their deity.

वाग्देवत्यो hdb वाग्देवत्यो m¹fr—यवापियः hm¹r, यवापिङ्गः b, यवापिदेः f—
प्रस्तावदेव hm¹r, प्रस्ताव सर्वं b, प्रस्ताव सर्वं f—उज्जीषीपद्रवावेन्द्रो hd (*षीप* d),
उज्जीषीपद्रवावेन्द्रो r, उज्जीषीपद्रवावेन्द्रो m¹, उज्जीषीपद्रवा चन्द्रो b उज्जीषीपद्रवाचन्द्रो
f—वा वायुदेवते hdm¹r, वीमयदेवते b वीमयदेवते fk The feminine dual *देवते is perhaps
due to a mechanical repetition of the pāda स्थाता वा वायुदेवते occurring above, 167^d

123 Now the Response (prathāra) should be (regarded as) sacred to Sūrya, the Finale (nidhāna) to the All gods, by pronouncing them with the sound 'hm' and with the sacred syllable^a Om (pranava) at the beginning^b.

निधन hm¹r, निवन fk, निवन b—कीर्तनात् hm¹r, कीर्तितम् b—123^{cd} is omitted
in fk—The end of the *varga* is here marked by २५ in b, not in hdm¹ (nor in fk as
123^{cd} is wanting).

* In the Brāhmana account of the division of the Sāmāns into five parts all the above forms, (1) *om* and *him*, (2) *udgītha*, (3) *pratihārs*, (4) *upadrava*, (5) *nīdhana*, are included; see AB. iii. 23. 4; Haug, vol. ii, p. 198, note ³⁹; cp. Śāyana on AB. iii. 23. 4: *hīmkārādayaḥ pañca sāmānsū vaiśvadevavyavāḥ*. ^b Cp. Śāyana, l. c.: *udgātrā pañhi-tavyaḥ sāmna ādau him ity evaṃ śabdo hīmkārāḥ*.

26. Various deities incidental in Vaiśvadeva hymns.

124. Thus he who knows the deities (of the Rg-veda) should here consider the divinity of the individual and the collective formulas in (their) application to all rites.

व्यस्रसमस्तानां hm¹r, व्यवस्रसमस्तानां b.—124^{ab} is omitted in fk.—देवताविद्वेषेत hm¹r, देवता तदुपेषेत f, देवता तदपेषेत k, देवता तदुपेषेत b.

125. The Seven Seers^a, the Vasus, the Gods, the Atharvans, the Bhṛigus, Soma, Sūrya, and Sūryā^b, 'Pathyā svasti, the Two Worlds for whom formulas are stated^c, Kubū, Guṅgū, Aditi, Dhenu, Aghnyā;

सप्तर्षयो वसवश्चापि देवा m¹r, सप्तर्षयो ऋषयश्चापि देवा: hd, सप्तर्षयो देवश्चापि देवा fk, सर्व ऋषयो देवाश्चापि देवा: b.—अथर्वणो m¹r, अथर्वणो bk, अथर्वणो f, अथर्वो hd.—सोमसूर्या: hdm¹r fk, सोमसूर्या b, अंशोऽर्यमा r¹r⁴r⁶.—स्वस्ती br, स्वस्ति hdm¹fk.—भीक्ष्मन्ने hdm¹r, भीक्ष्मन्ने fk.—गुग्गु r¹hd fkr, गुग्गु b.

^a With the names enumerated in this and the following three ślokas (125-128) cp. those contained in i. 125-129. ^b As all the other names in the line are in the plural,

and the MS. evidence strongly favours it, I have adopted the reading *somasūryāḥ*, assuming that it is intended for a condensed compound = Soma and Sūryau, Moon and Sun and Sūryā (cp. RV. x. 85).

^c I take this dual to be added to Rodasī in order to distinguish the dual name *rodasī* from the singular *rodasī*. All the other names in the line are, however, in the singular, and Rodasī in i. 129 is also meant to be singular; moreover one stanza of the RV. (vi. 50. 5) is stated in the BD. to be *raudasī* (v. 117), where the goddess is doubtless meant, the name in the text of the RV. being distinctly singular and being mentioned with the Maruts; cp. above, ii. 143.

126. Asunīti and Ṽā^a, the Āptyas^b, Vidhātṛ, Anumati^c, together with the Aṅgirases,—these should be (regarded as) deities for whom formulas are stated^d.

अमुनीतिरिक्ता hdm¹, अमुनीतिरिक्ता r, प्रमुनातिरेला b, प्रमुनातिरेला k, प्रमुनातिरेला f.—वा स्वाद् hdm¹r³r³, वा स्वात् f, वा स्वा k, वा धो: r, चाप्या b.—^eतानुमतिर्द्वया r.

*त्यनुमतिद्वया *hd*, *तानुमतिद्वया *m*¹, *नानुमतिद्वया *l*, *तानुमतिद्वया *b*, *नानुमतिद्वया *f*.—अङ्गिरोमिः सहेताः स्युर् *hm*¹*rb*, अङ्गिराः सहिता स्युर् *k*, अङ्गिराः सहेता स्युर् *f*.

* Cp Nirukta xi. 48

^b Op 1 128.

^c The correction *ā yā* is supported

by the same collocation, *ā ya*, lower down (130)

^d The meaning of this enumeration seems to be that, though these are deities of rare occurrence, they all have formulas addressed to them, and are found, with those that follow, in Vaiśvadeva hymns.

127. Vaiśvānara, Suparna, Vivasvat, Prajāpati, Dyaus, Sudhanvan, Nagohya^a, Apām napāt, Aryaman, Vātajūti^b, Ilaspati, and Rathaspati;

*पतिगौः *hdm*¹*kr*², *पतिपौ^c *b*, *पति । गौः *f*, *पतिघौः *r*¹*r*³*r*⁴*r*⁶—सुधन्वा नगोमह्यः *b*, सुधन्वा नं न गोवः *f*, सुधन्वा नं न गोधः *k*, सुधन्वा न गोधः *r*¹, सुधन्वा गोभ्यः *r*¹*r*⁴*r*⁶, सुधन्वा नगवः *hdm*¹*r*³.—*र्यमा वातजूतिर् *hdm*¹*r*, *र्यम चेतपक्त्रर् *b*, *र्यम घो तयस्युर् *f*, *र्यम घो तपस्युर् *r* *k*—*पतिद्यापि *hdm*¹*r*³*r*³, *पतिद्यैव *r*, *पति आपि *b**f**k*

^a That is, Agohya, the form *nagohya* being used probably to avoid coalescence with *sudhanvā* Saudhanvana and Agohya are commented on in Nirukta xi. 16 ^b This seems to be a corruption, as there is no deity of this name anywhere, it may stand for the epithet of some deity, like *turyāta* as the name of an Āditya in BD iv. 82, see note there.

128. the Rbhus, Parjanya, Mountains, and the Females (*gnāh*); Dakṣa, Bhaga, the Wives of the Gods, the Regions (*diśah*); the Ādityas, the Rudras, the Fathers, and the Sādhyas—all (these) are incidental in hymns addressed to the All-gods^a.

पर्वता षाद्य पत्नी *hdm*¹*b**f**k*, पर्वता षाद्य पत्नीर् *r*, वा यावद्य पत्नीर् *r*¹*r*⁴*r*⁶. I have omitted पत्नीर् in the text because it makes the line redundant by two syllables, it probably crept into the text as a gloss on षाः. Besides, देवपत्नीर् occurs in the next line—देवपत्नीर्दिशद्य *hr*, देवी पत्नी दिशद्य *m*¹, देवपत्न्यो दितिय *b*, देवपत्न्यो दिति *f*, देवपत्न्यो दितिः *k*—The end of the *varga* is here marked by र्द in *b**f**k*, not in *hdm*¹.

^a Cp above, ii. 130, on the character of Vaiśvadeva hymns.

27. Remarks about deities and knowledge of them.

129. The deities which own hymns and own oblations have (thus) been stated in succession, in both cases together with (those which occur in) incidental mention Whether (this) be

so in both ways^a or in the other way^b, no formula is directly known (*pratyakṣa*) to any one who is not a seer^c.

अनुक्रान्ता hm¹r, अनुक्रान्ता b, अनुक्रान्तां fk.—°न्यथा hm¹r, °नाथा b, °नथो fk.—
अनुपेर् hm¹r, अनुपेर् bfk.—मन्त्रम् hm¹, चंचं d, मन्त्रे bfk, मन्त्रः r.

^a That is, whether the gods here indexed own both hymns and oblations. Cp. Nirukta vii. 13; x. 42. ^b That is, whether they are incidental. ^c That is, knowledge of the deities of a formula can only rest on sacred tradition.

130. These deities are altogether to be adored with concentration, assiduity, self-control, intelligence, deep learning, austerity, and by injunctions (to others). He who knows the stanzas (of the Rg-veda) knows the gods.

A He who knows the sacrificial formulas (*yajus*) knows the sacrifices. He who knows the chants (*sāman*) knows the truth (*tattva*).

दाक्षेण hm¹fr, दाक्षेण bk.—बुद्ध्या r, बुद्ध्या hm¹bfk.—वाङ्मयुत्विन hr bfk, वङ्मयुत्विन m¹.—निधीगिः hdr, निधीगिः bkr², नि° f.—उपास्त्रास्त्राः hm¹r²bfkr², उपास्त्राः r.—
देवता या hdbfk, देवतस्त्र r¹r⁴r⁶.—या ऋचो b, याः ऋचो fk, यास्त्रुचो hdm¹, यास्त्रुचो r.—The words वेद स वेद देवान् are omitted in fk (the lacuna being indicated by seven horizontal strokes in f, and by a space in k).—The third line of 130 is not found in bfk, but in hdm¹r only.

131. Of him who knowing the deities of the formulas^a, at any time employs a rite, the deities taste the oblation, but not that of him who is ignorant of (those) deities^b.

कर्म्म hdm¹r, मर्म bk.—जुषन्ति hm¹r, जुषन्ति b, जप्स्यते fk.—देवतास्तस्त्र A, तस्त्र देव-
तास्त्र bfk, तस्त्र देवांसो m¹.—हविर्ना° hdm¹r¹r³r⁴r⁶, हविर्वी r, हविर्वी° bfk r².

^a Cp. Sarvānukramaṇī, introduction, § 1: *mantrāṅām ārṣeyachandodaivatavit*. ^b Cp. VS. Anukramaṇī, loc. cit.: *devatām avijñāya yo juhottī, devatās tasya havir na juṣante*.

132. For an oblation assigned (*pradiṣṭa*) without correct knowledge a divinity would not desire (*iṭha*).

Therefore one should offer an oblation (only) after carefully committing (*saṁnyasya*) the deity to mind^a.

अविज्ञान° hdr, अविज्ञात° bfk m¹r¹r⁴r⁶.—हविर्नैव हि hd, हविर्नैव न m¹, हविर्नि-

वेन f_k, हविर्नेवेत b, हविर्नाशन्ति r—देवतम् m¹k, देवतम् hdbf, देवता: r—मनसि संन्यस्य m¹dr, मनसि स न्यस्य b, मध्ये: संन्यस्य f, मनुष्येय संपस्य b—देवता hdm¹, देवता bfr—*I have conjecturally placed २७ here as the end of the *varga*, because that figure in bfr comes after 85, which occupies the position of 132 in those MSS*

* Cp VS. Anukramanī, loc cit *saṁnyasya manasi devatām havir hūyate*.

28. Importance of knowing the deities.

133 * He who knowing the divinities of the formulas, being pure, also devotes himself to study, is, like one seated at a sacrificial session in heaven, lauded even by those who are engaged in such a session^b.

स्वाध्यायसमि m¹bfr, also ॥ (but corrected on margin to *मेव), *यमेव d, *यमुत r¹r¹r¹—*विष्णुवि: hdm¹r, *विष्णुवि: b, *विष्णुवि: f_k, *विष्णुते: s—स सत्त्वसदिव r, स तत्त्वसदिव: bfr, असत्त्वसदपि hdm¹r², स तत्त्व दिवस s (w¹)—सत्त्वसद्विरपीड्यते hdm¹s (w¹), *पीड्यते r¹r¹r¹, *पीड्यते r, स्वर्गसद्विरभियते b, स्वर्गसद्विरयते f_k.

* This śloka is quoted by Sadgurusīya, with a few slight variations, p 167, 10, 11

^b That is, by the gods cp VS Anukramanī, loc cit *svādhyāyam aṣṭa yo 'dhiṣṭa mantrā-dātavajñāḥ*, so 'musmin loke devair apīdyate

A 131 In muttered prayer and in offering an oblation this is a necessity—the seer, the metre, and the divinity^a; and applying them wrongly one is here deprived of their fruit^b.

अपिच्छन्दी h_d, अपिच्छन्दी m¹r—तत्फलं च r, तत्फलं hdm¹.—This and the following four śloka (134-138) are found in Am¹ only.

* Cp the adaptation of 135^{ab} in Sadgurusīya, p 166: *śrīchandodevatādi vyākṛāṇaṁ phalam ucyate* ^b Cp Sarvānukramanī, introduction, § 1

A 135. As to the knowledge of the seer, the metre, the divinity, and the rest^a, acquired (*śrutam*) at sacrifices and the like, it should be understood that by resorting to it, the faculty of seeing the Spirit (*prāna*) is here established (*rihitā*).

अपिच्छन्दीदेवतादि r_s, *देवतादि hdm¹—प्राणदृष्टिर्वि* h_{dr}, प्राणदृष्टि वि* m¹.

* 135^a is quoted by Sadgurusīya, p 166, śloka 2

A 136. He who without knowing the seer, the metre, the divinity, and the application (*yoga*)^a, should teach or even mutter (a formula), will fare the worse (*pāpiyāñjāyate*)^b.

अविदित्वा hdm¹r.—अधिं hd, अधि° m¹r.—योऽध्यापयेत् r, याध्यापयेत् hd.

^a *Yoga* appears to be used here in the sense of *prayoga*. ^b This śloka is quoted by Śaṅguruśiṣya, p. 57 (bottom), and by Śāyana in his introduction, M. M., RV.² vol. i, p. 23 (middle). Cp. also Sarvānukramapī, introduction, § 1: *pāpiyāñ dhavati*; ŚB. xiii. 1. 5⁴.

A 137. In olden times the seers, desirous of wealth, resorted with metres to the deities^a: it is for this reason (*iti*) that the great seers mention metre in the middle.

^a This śloka was known to the author of the Sarvānukramapī as most of it has been incorporated in the introduction, § ii. 7: *artheṣvaya ṛṣayo devatāś chandobhīr abhyādhāvan*; cp. Śaṅguruśiṣya, p. 60.

A 138. Now one should first state the seer, next the metre, and then the deity of the formulas in regard to the rites in this order (*evam*), so says a sacred text.

139. Distinguishing the Self in his self as the receptacle^a (*ādhāra*) and at the same time not the receptacle (of all things), one who knows the divinities should recite (the formulas) having an eye to both—the euphonic combination (*saṃdhi*) (and) the stanzas (themselves).

--भार चानाभारं b, आभार वायनाधारं f, आत्मारं वायनाधारं k, आत्मानं वायनाधारं r², आत्मानं सायनाधारं r³, आत्मानं स्वायनाधारं hm¹, आत्मानं स्वायनाधारं d, आप्तश्च वा अनाप्तश्च r.—विविचा° hm¹r fk, विचित्या° b.—°त्वनि hm¹rb, °त्वनी fk.—ईचमाणो hdr, ईच्यमाणो m¹, वीचमाणो b, वच्यमाणो fk.—द्युतौ hm¹r, द्युतो bfk.—संधिम् hm¹r, संधि fk, संधिं (रिचो) b.—दैवतवित्पठेत् hdb, दैवतवित्पठेत् m¹, दैवत्व - एत् f, दैवत्व - एते k.

^a Cp. Vedāntasāra, 1: *ātmanam akhīlādhāram āśraye*; Bhagavadgītā iv. 13: *tasya kartāram api māñ vidhī akartāram avijayam*.

140. Such an one enters into the Brahma, the immortal, the

infinite, the permanent source of that which is and is not, both vast and minute, the lord of all, the light supreme

ब्रह्मामृतम् hm^1r , ब्रह्माननम् fk , ब्रह्मासत्तम् b —योनि सदसतोर्ध्वम् hdm^1r , योनि सदसतो व्रत fk , योनि सदसदो व्रत b —महद्याणु च hdm^1r , महत्स्याणु च $॥$ महद्य णव t , महद्याराव k —विश्वेश hm^1r , विश्वस bf , विश्व स k —विश्रुति hdm^1rfk , विश्रुति b —The last pāda is repeated in $hdbfk$ —The end of the *varga* is here marked by २८ in m^1b/k not in hd

OXFORD, ENGLAND: HORACE HART, M.A.
PRINTED TO THE UNIVERSITY

Books for the Study of Indo-Iranian Languages (Sanskrit, Prākṛit, Pāli, Avestan), Literatures, Religions, and Antiquities.

PUBLISHED BY MESSRS. GINN AND COMPANY,
BOSTON, NEW YORK, CHICAGO, AND LONDON.

Whitney's Sanskrit Grammar.

A Sanskrit Grammar, including both the classical language, and the older dialects, of Veda and Brahmana. By WILLIAM DWIGHT WHITNEY, [late] Professor of Sanskrit and Comparative Philology in Yale University. Third (reprinted from the second, revised and extended) edition. 1896. 8vo. xxvi + 552 pages. Cloth: Mailing price, \$3.20. Paper: \$2.90.

Supplement to Whitney's Sanskrit Grammar.

The Roots, Verb-forms, and primary Derivatives of the Sanskrit Language. A Supplement to his Sanskrit Grammar, by WILLIAM DWIGHT WHITNEY. 1885. 8vo. xiv + 250 pages. Paper: Mailing price \$2.00.

The fact that the roots are briefly and clearly defined, and the forms conveniently given, makes this work useful even in the early stages of Sanskrit study.

Cappeller's Sanskrit-English Dictionary.

A Sanskrit-English Dictionary. Based upon the St. Petersburg Lexicons. By CARL CAPPELLER, Professor at the University of Jena. Royal 8vo. Cloth. viii + 672 pages. By mail, \$6.25

Lanman's Sanskrit Reader.

A Sanskrit Reader: with Vocabulary and Notes. By CHARLES ROCKWELL LANMAN, Professor of Sanskrit in Harvard University. For use in colleges and for private study. Royal 8vo. Complete: Text, Notes, and Vocabulary, xxiv + 405 pages. Cloth: Mailing price, \$2.00. Text alone, for use in examinations, 106 pages. Cloth: Mailing price, 85 cents. Notes alone, viii + 109 pages. Cloth: Mailing price, 85 cents.

This Reader is constructed with special reference to the needs of those who have to use it without a teacher. The text is in Oriental characters. The selections are from the Mahā-bhārata, Hitopadeśa, Kathā-sarīt-sāgara, Laws of Manu, the Rīgveda, the Brahmanas, and the Sūtras. The Sanskrit words of the Notes and Vocabulary are in English letters. The Notes render ample assistance in the interpretation of difficult passages.

Sanskrit Text in English Letters

Parts of Nala and Hitopadeśa in English Letters Prepared by CHARLES R. LANMAN Royal 8vo Paper vi+44 pages Mailing price, 30 cents

The Sanskrit text of the first forty four pages of Lanman's Reader, reprinted in English characters

Perry's Sanskrit Primer

A Sanskrit Primer based on the *Leitfaden für den Elementarcursus des Sanskrit* of Prof. Georg Buhler of Vienna By EDWARD DELAVAN PERRY, Professor of Greek in Columbia University, New York 1885 8vo xii+230 pages Mailing price, \$1 60

Kaegi's Rigveda

The Rigveda the oldest literature of the Indians By ADOLF KÆGI, Professor in the University of Zurich Authorized translation [from the German] with additions to the notes, by ROBERT ARROWSMITH Ph.D. 1886 8vo Cloth viii+198 pages Mailing price, \$1 65

Hopkins's Religions of India

The Religions of India. By EDWARD WASHBURN HOPKINS, Professor of Sanskrit in Yale University 1895 12mo Cloth xvi+612 pages Mailing price, \$2 00

This is the first of Professor Morris Jastrow's Series of Handbooks on the History of Religions. The book gives an account of the religions of India in the chronological order of their development. Extracts are given from Vedic, Brahmanic, Jain, Buddhist, and later sectarian literatures.

Jackson's Avesta Grammar

An Avesta Grammar in comparison with Sanskrit By A. V. WILLIAMS JACKSON Professor of Indo-Iranian Languages in Columbia University, New York City Part I Phonology, Inflection, Word Formation With an introduction on the Avesta 1892 8vo Cloth xlviii+273 pages Mailing price, \$2 20

The introduction gives a lucid account of the Avesta and of Avestan studies of the contents and character of the Avesta of the religion of Zoroaster, etc. In the treatment of the language, constant reference is made to the Sanskrit and to Whitney's grammar.

Jackson's Avesta Reader.

Avesta Reader First Series. Easier texts notes and vocabulary By A. V. WILLIAMS JACKSON 1893 8vo Cloth viii+112 pages Mailing price, \$1 85

The selections include passages from Yasna, Visparad, Yashts, and Vendidad, and the text is based on Geldner's edition. The book is intended for beginners.

Harvard Oriental Series.

EDITED, WITH THE COÖPERATION OF VARIOUS SCHOLARS, BY

CHARLES ROCKWELL LANMAN,

PROFESSOR OF SANSKRIT IN HARVARD UNIVERSITY.

Published by Harvard University, Cambridge, Massachusetts,
United States of America.

* * * A copy of any one of these volumes, postage paid, may be obtained directly anywhere within the limits of the Universal Postal Union by sending a Postal Order for the price as given below, to *The Publication Agent of Harvard University, Cambridge, Massachusetts, United States of America.*

VOLUME I.—The *Jātaka-mālā*: or Bodhisattvāvadāna-mālā, by Āryaṣūra; edited by Dr. HENDRIK KERN, Professor in the University of Leiden, Netherlands. 1891. Royal 8vo. Cloth. xiv + 254 pages.

This is the editio princeps of a collection of Buddhist stories in Sanskrit. The text is printed in Nāgarī characters. An English translation of this work, by Professor Speyer, has been published in Professor Max Müller's *Sacred Books of the Buddhists*, London, Henry Frowde, 1895.

The price of Volume I is one dollar and fifty cents (\$1.50)=6 shillings and 2 pence = 6 marks and 25 pfennigs = 7 francs or lire and 70 centimes = 5 kroner and 55 öre = 3 florins and 65 cents Netherlandish.

VOLUME II.—The *Sāṅkhya-pravacana-bhāṣya*: or Commentary on the exposition of the *Sāṅkhya* philosophy, by *Vijñānabhikṣu*: edited by RICHARD GARBE, Professor in the University of Tübingen. 1895. Royal 8vo. Cloth. xiv + 196 pages.

This volume contains the original Sanskrit text of the *Sāṅkhya* Aphorisms and of *Vijñāna's* Commentary, all printed in Roman letters. A German translation of the whole work was published by Professor Garbe in the *Abhandlungen für die Kunde des Morgenlandes*, vol. ix, Leipzig, Brockhaus, 1889. 'In spite of all the false assumptions and the errors of which *Vijñānabhikṣu* is undoubtedly guilty, his Commentary... is after all the one and only work which instructs us concerning many particulars of the doctrines of what is, in my estimation, the most significant system of philosophy that India has produced.'—*Editor's Preface.*

The price of Volume II is the same as that of Volume I.

VOLUME III.—*Buddhism in Translations.* By HENRY CLARKE WARREN, 1896. 8vo. xx + 520 pages.

This is a series of extracts from Pāli writings, done into English, and so arranged as to give a general idea of Ceylonese Buddhism. The work consists of over a hundred selections, comprised in five chapters of about one hundred pages each. Of these, chapters ii, iii, and iv are on Buddhist doctrine, and concern themselves respectively

with the philosophical conceptions that underlie the Buddhist religious system with the doctrine of Karma and rebirth and with the scheme of salvation from misery Chapter I gives the account of the previous existences of Gotama Buddha and of his life in the last existence up to the attainment of Buddhahood, while the sections of chapter V are about *Buddhist monastic life*

The price of Volume III is one dollar and twenty cents (\$1 20)=4 shillings and 11 pence=5 marks=6 francs or lire and 20 centimes=4 kroner and 44 ore=2 florins and 91 cents Netherlandish.

VOLUME IV—*Rāja-çekhara's Karpura-mañjarī* a drama by the Indian poet Rāja çekhara (about 900 A.D.) critically edited in the original Prakrit, with a glossarial index and an essay on the life and writings of the poet, by Dr STEV KONOW of the University of Christiania, Norway, and translated into English with notes by Professor LANMAN 1901 Royal 8vo Cloth xxviii+289 pages

Here for the first time in the history of Indian philology we have the text of a Prakrit play presented to us in strictly correct Prakrit Dr Konow is a pupil of Professor Pischel of Berlin whose Prakrit grammar has made his authority upon this subject of the very highest The proofs have had the benefit of Professor Pischel's revision The importance of the play is primarily linguistic rather than literary

The price of Volume IV is the same as that of Volume I

VOLUMES V AND VI—The *Brhad Devata* attributed to Çaunaka, a summary of the deities and myths of the Rig Veda critically edited in the original Sanskrit with an introduction and seven appendices, and translated into English with critical and illustrative notes, by ARTHUR A. MACDONELL, Boden Professor of Sanskrit in the University of Oxford, and Fellow of Balliol College 1904 Royal 8vo Cloth

Volume V (or Part I) contains the introduction and text and appendices Volume VI (or Part II) contains the translation and notes

The price of each Volume is the same as that of Volume I

VOLUMES VII AND VIII—*Atharva Veda Samhita* translated with a critical and exegetical commentary, by WILLIAM DWIGHT WHITNEY, late Professor of Sanskrit in Yale University Revised and brought nearer to completion and edited by CHARLES ROCKWELL LANMAN Professor of Sanskrit in Harvard University 1904 Royal 8vo Cloth About cx+1050 pages

This work includes in the first place critical notes upon the text giving the various readings of the manuscripts and not alone of those collated by Whitney in Europe but also of those of the apparatus used by S. J. Pandit in the great Bombay edition Second the readings of the Pappalada or Cashmere version furnished by the late Professor Roth. Further, notice of the corresponding passages in all the other Vedic texts with report of the various readings. Further, the data of the Hindu scholiast respecting authorship divinity and meter of each verse. Also references to the ancillary literature, especially to the well-edited *Kaṇḍikā* and *Vartana Sūtras*, with account of the ritualistic use therein made of the hymns or parts of hymns so far as this appears to cast any light upon their meaning. Also extracts from the printed commentary. And finally a simple literal translation with introduction and indices.